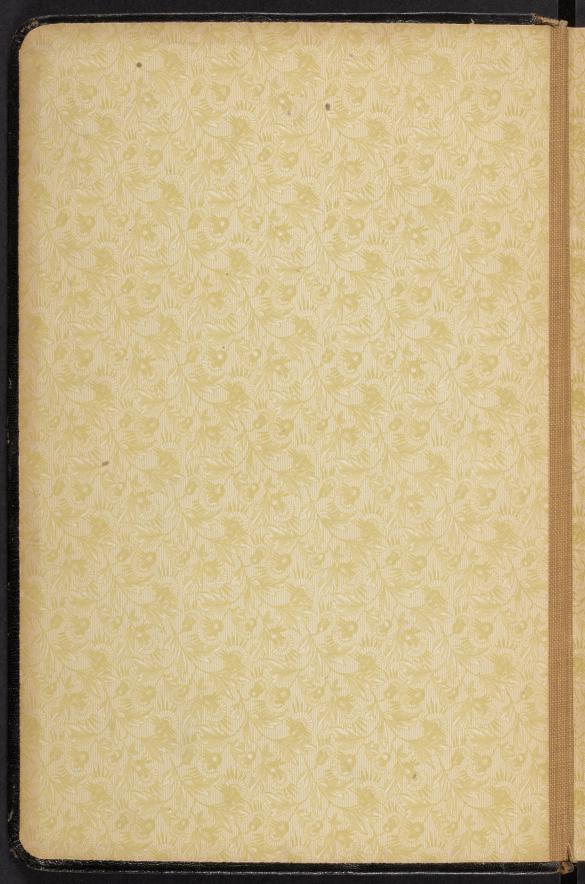
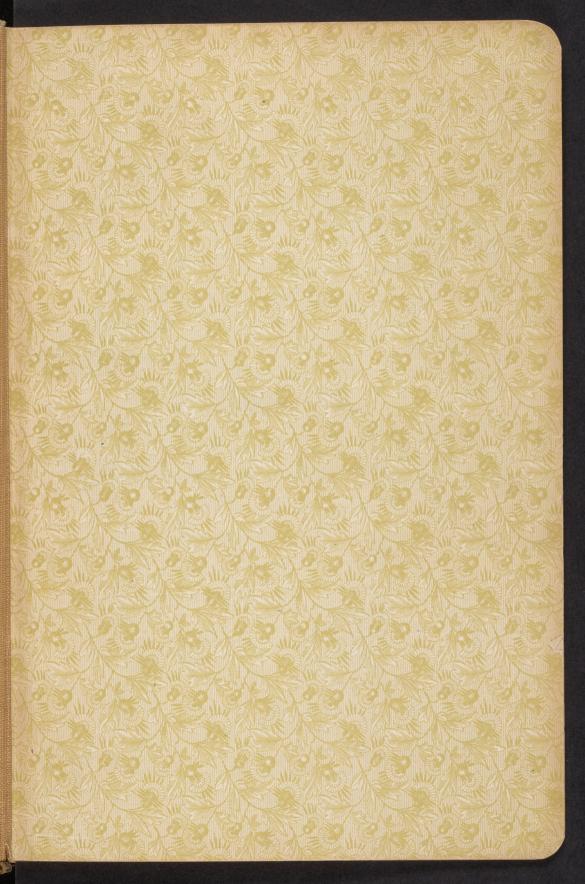
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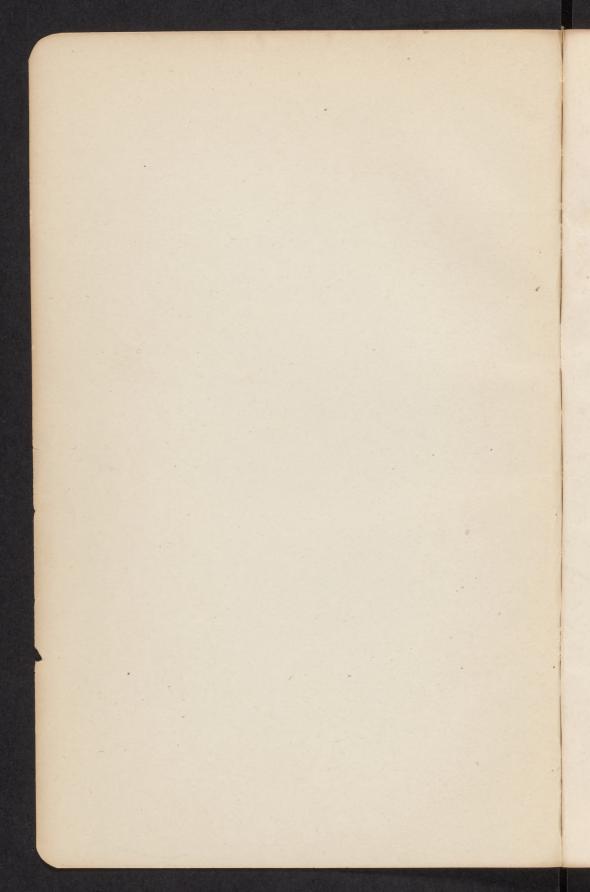
Fan Francisco Symphony Orchestra 1920 - 1921

VOL. X

WILLIAM H. CROCKER







INDEX

1920—TENTH SEASON—1921

For personnel of Orchestra, see page 146.

*—Preceding numeral indicates programme note. *—Preceding selection indicates first performance in San Francisco. **—Preceding selection indicates first performance in United States.	
AUDED	age . 133
BACH— Air for G String Concerto for Two Violins, D Minor. Fugue a la Gigue (Organ Solo).	216
BACH-GOUNOD— Ave-Maria	
BEETHOVEN— Symphony No. 3, "Eroica"	*36 117 71 116 *81 115
BERLIOZ— Three selections from "The Damnation of Faust"*	171
BIZET— "L'Arlesienne" Suite	
BLOCH— "Schelomo" for 'Cello Solo and Orchestra*48,	
BOIELDIEU— Overture, "La Dame Blanche"	
BORODIN— Sketch of the Steppes of Central Asia*224,	
BRAHMS— Symphony No. 1	104
BRUCH— Concerto for Violin, G Minor Kol Nidrei, for 'Cello and Orchestra	4.64
CASELLA— *Rhapsody, "Italia" **7, 25,	
CHABRIER— Rhapsody, "Espana"	
CHAUSSON— *Symphony, B Flat	
COLERIDGE-TAYLOR— Viking Song (Stanford Glee Club)	

1920—TENTH SEASON—1921

	Page
DEBUSSY— Prelude to "The Afternoon of a Faun" The Children's Corner	124
DELIBES— Ballet Suite, "Coppelia" Valse Lente from "Sylvia"	217
DOHNANYI— *Suite for Orchestra, Opus 19*1	64, 197, 215
CORNELIS DOPPER— **"Amsterdam" Symphony	*205
DVORAK— Humoresque	173
FAURE— Romance ('Cello Solo)	192, 227
FRANCK— Symphony, D Minor	*24, 31
GILLET— Loin du Bal	
GLAZOUNOW— Serenade Espagnole ('Cello Solo)	
GLINKA— *Overture, "Russlan and Ludmilla"	
GLUCK— Overture, "Iphigenie in Aulis" Dance of the Happy Spirits from "Orpheus"	139
GOUNOD— Funeral March of a Marionette	
GRAINGER— Molly on the Shore Irish Tune from County Derry	153
GRIEG— Peer Gynt Suite, No. 1. Peer Gynt Suite, No. 2. Norwegian Bridal Procession. *Two Norwegian Dances, Opus 35. Land-Sighting (Stanford Glee Club).	145, 191
*Suite, "Vasantasena"	*43
HANDEL— Concerto grosso, Opus 3, No. 1	5, *224, *233
HUMPERDINCK— Dream Pantomime from "Hansel and Gretel"	153
JARNEFELT— Prelude	153
PAUL JUON— **"Vaegtervise"	*204
KORNGOLD—	*33

1920—TENTH SEASON—1921

REISLER—
Liebesfreud
Festival Overture
LIADOW— *133 The Enchanted Lake. *133 Kikimora *133 *Music Box (Valse Badinage) .73, 93, 145
LISZT— Symphonic Poem, "Les Preludes". 125, *209 Hungarian Rhapsody No. 2. 145, 173 Love's Dream
LUIGINI— *Aubade
MAHLER— *Symphony No. 1, D Major*141
MAILLART— Overture, "Les Dragons de Villars"
MASSENET— 89 Ballet Suite, "Le Cid": 89 Alsatian Scenes *152, 209 Overture, "Phedre" 171 Elegie ('Cello Solo) 12, 93
MENDELSSOHN— 0verture, "Fingal's Cave" .55, *64 Wedding March .20 Overture, "Melusina" .87 Spring Song .9, 12, 73 Spinning Song .9, 12, 73 Spinning Song .9, 12, 73
MOZART— Symphony, G Minor
MOZART-LISZT— Fantasie, "Don Giovanni" (Piano Solo)
NICOLAI— Overture, "The Merry Wives of Windsor"
OFFENBACH— Intermezzo and Barcarolle from "Tales of Hoffman"
RIMSKY-KORSAKOW— Scheherazade *Overture, "The Russian Easter" *181, 208 *Suite from "Mlada" *108
ROSSINI— Overture, "William Tell"
**Concerto for Harp and Orchestra, G Major, Opus 154.*

1920—TENTH SEASON—1921

	Page
SCHUBERT— Symphony B Minor ,"Unfinished"	. 87 *157
SCHUBERT, FRANZ— The Bee	.173
SCHUMANN— Symphony No. 1, B Flat	. 61
SIBELIUS— Tone Poem, "Finlandia". "The Swan of Tuonela". Valse Triste	.*80
SMETANA— Overture, "The Bartered Bride"	.107
STRAUSS, JOHANN— Waltz from "The Bat"	. 9
STRAUSS, RICHARD— Symphonic Poem, "Don Juan"	235
TSCHAIKOWSKY— Symphony No. 5	.123 . 9 . 61 . 44 . 89 5, 32 .193
WAGNER— "A Faust Overture"	.215 , 227 . 21 . 132 . 227 5, 72 . 227 *185
WEBER— Overture, "Euryanthe" Overture, "Oberon" *Momento Capriccioso	. 19 *156 .109

The San Francisco Symphony Orchestra

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1921

Alfred Hertz

Programme

First Bair

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FIRST POPULAR CONCERT

CURRAN THEATRE

Next Sunday, October 17th, 2:45 P. M.

PROGRAMME

1.	Overture, "Euryanthe"	
2.	Symphonic Poem, "Le Rouet d'Omphal	le"Saint-Saens
3.	Ballet Suite, "Coppelia"	Delibes
	Slave Theme and Variations	
	Festive Dance and Waltz	
	Nocturne	
	Dance of the Automatons	
	Czardas	
4.	Wedding March	Mendelssohn
5.	Love's Dream, No. 3	Liszt
6.	(a) Aubade	Luigini
	(b) Traumerei	Schumann
7.	Prelude to Act III, "Lohengrin"	

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CURRAN THEATRE

Friday, October 22d, 3 P. M. Sunday, October 24th, 2:45 P. M.

PROGRAMME

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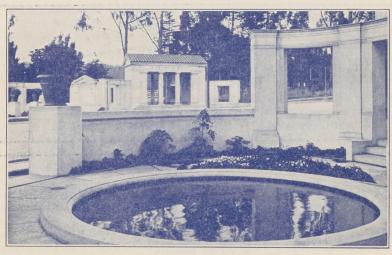
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PROGRAMME

- - I. Allegro con brio III. Scherzo-
- II. Marcia Funebre-—Adagio assai
- - -Allegro vivace
- IV. Finale-
 - —Allegro molto



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PROGRAMME

INTERMISSION

Symphonic Poem, "Don Juan" Richard Strauss

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PROGRAMME

PROGRAMME NOTE

In this Rhapsody the composer has endeavored to picture musically—but without any "programme" whatever—Sicilian and Neapolitan life; the first, tragic, superstitious, passionate as it is found under the scorching southern sun or in the inferno of the sulphur mines; the second, the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples.

The Rhapsody begins in A minor with a theme drawn from the province of Caltanissetta—a theme sung ferociously by a lover who has been angered by his mistress. This is worked over at some length, and is followed by another idea which, played by the wood-wind lamentoso, is a song of the unfortunate wretches who work in the sulphur mines of Caltanissetta. The third subject, played by the English horn, is a hymn sung in the processions which take place on Good Friday. Following this there is heard, in the bassoon, a song sung by the women who work in the marble quarries of Catitu in the marine province of Trapani. This leads into the finale wherein is heard the Neapolitan song, "Funiculi-Funicula" by Luigi Denza. After considerable development has been given to this, another section of the finale brings forward in the violins and muted trumpets a motive of a song "Lariula" by Mario Costa, which is immediately joined to a fragment of a Neapolitan song, "A Marechiare" by Paolo Tosti. These melodies constitute the whole thematic and rhythmical material of the work,

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Saturday Evening, October 2, 1920

8:15 o'clock

SOLOISTS | LOUIS PERSINGER, Violin HORACE BRITT, 'Cello EDWIN LEMARE, Organ

PROGRAMME

1.	Overture, "Leonore" No. 3	Beethoven
2.	Fugue a la Gigue	Bach
3.	Largo	Handel
4.	Two Movements from Symphony Pathetique Allegro con grazia Allegro molto vivace	
5.	Kol Nidrei	Bruch
6.	Overture, "The Mastersingers"	Wagner
	INTERMISSION	
7.	Overture, "Poet and Peasant"	Suppe
8.	Prelude to "The Deluge"	Saint-Saens
9.	(a) Spring Song (b) Spinning Song	Mendelssohn Mendelssohn
0.	Waltz from "The Fledermaus" (The Bat)	Johann Strauss

(OVER)

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FIRST PAIR SYMPHONY CONCERTS

1920—Season—1921

CURRAN THEATRE

Friday, October 8th, 3:00 P. M.

Sunday, October 10th, 2:45 P. M.

PROGRAMME

(First performance in San Francisco)

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1920—Season—1921

CURRAN THEATRE

Sunday, October 17, 2:45 P. M.

PROGRAMME

1 Wedding March Mendelssohn
2 Peer Gynt Suite No. 1 Grieg

Morning

Aase's Death

Anitra's Dance
In the Hall of the Mountain King

3 Ballet Suite, "Coppelia" Delibes
4 Overture, "Euryanthe" Weber
5 Love's Dream No. 3 Liszt
6 (a) Aubade Luigini
(b) Traumerei Schumann
7 Prelude to Act III, "Lohengrin" Wagner

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SPECIAL ANNOUNCEMENT

FIDET DAID CVMDLIONV CONCEDTS

THE STATE OF THE S	
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48	
1 Symp	
76	PROGRAM
W. W.	
2 Symp	1. Symphony No. 3 "Eroica"Beethoven
3 "Itali	Allegro con brio
r	Marcia Funebre—Adagio assai
	Scherzo—Allegro vivace
	Finale—Allegro molto
	INTERMISSION
	2. Symphonic Poem, "Le Rouet d'Omphale"
	Saint-Saens
	3. Concerto for Violin, G MinorBruch
	Prelude—Adagio
1 Wed	Finale
2 Peer	LOUIS PERSINGER
	4. a. AubadeLuigini
	b. Evocation
3 Balle	'Cello obbligato, Horace Britt
4 Over	c. Spring Song
5 Love	d. Spinning SongMendelssohn
6 (a)	5. Overture "Poet and Peasant"Suppe
(b)	O. Ovoletto a oo take a constant
7 Preli	
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PROGRAM

- Aria—"Prologue" from "Pagliacci"...Leoncavallo
- 3.
- Values Vanderpool
 Top o' the Marnin Mana Zucca
 Bless You Ivor Novello
 Harlequins Playground Meta Schuman
 MR. LEONARD (c) (d)
- Elegie Faure
 Melody Frank Bridge
 Petite Valve Herbert
 MISS MUKLE
- Lamento Provencal Paladilhe Il Neige Bemberg
 Carnaval Fourdrain
 MR. LEONARD
- Idylle
 Barns

 Elfin Dance
 Popper

 MISS MUKLE

 (a) (b)
- 7. Memento: Wilt Thou Remember Me.... Torindelli (with 'cello obligato)
 MR. LEONARD and MISS MUKLE

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1 Symp

- 2 Symi
- 3 "Ital

1 Wed

2 Peer

- 3 Balle
- 4 Over
- 5 Love
- 6 (a)
 - (b)
- 7 Prel

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EXPOSITION AUDITORIUM
WEDNESDAY EVENING, OCTOBER 20

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(OVER)

The San Francisco Symphony Orchestra

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1920



1921.

Alfred Hertz

Programme

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ANNOUNCEMENT!

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CURRAN THEATRE

Friday, October 22d, 3 P. M. Sunday, October 24th, 2:45 P. M.

PROGRAMME

- 3. Overture to a Drama Erich Korngold (First time in San Francisco)

SECOND POPULAR CONCERT CURRAN THEATRE

Sunday, October 31, 2:45 P. M.

PROGRAMME

- 2 Suite, "Vasantasena" Halvorsen Prelude.

Bajadern Dance. Hymn to Brahma.

Tableau, Dance and Bacchanale.
(First time in San Francisco)

- 3 Italian Caprice Tschaikowsky

"Jimbo's Lullaby"

"The Serenade of the Doll"
"The Snow is Dancing"

"The Little Shepherd"
"The Golliwog's Cake Walk"

5 Intermezzo and Barcarolle from "Tales of

Hoffman' Offenbach
Overture, "William Tell" Rossini

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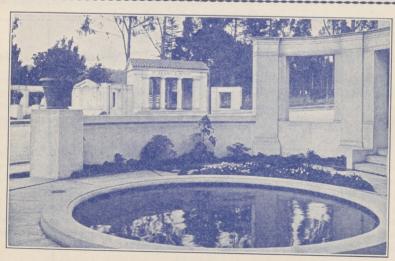
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PROGRAMME

- 2 Symphonic Poem, "Le Rouet d'Omphale"......Saint-Saens



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PROGRAMME.

3 Ballet Suite, "Coppelia" Slavonic Theme with Variations Festive Dance and Waltz

Nocturne

Dance of the Automatons

Czardas

Intermission

4 Wedding March Mendelssohn

PROGRAMME, NOTE.

BALLET SUITE, "COPPELIA"......Delibes (1836-1891)

Delibes, who was successively assistant chorus master of the Grand Opera in Paris, professor at the Conservatoire and member of the French Academy, composed many operettas, several of them, like "Sylvia" and "Coppelia," containing fine dance music. The composer's best known work is the opera "Lakme."

The names of the first four movements are self-explanatory. The last "Czardas" is an imitation of the Hungarian folk-dance of that name. It has been danced for centuries by the peasants of that race, and the music is romantic, full of lyric beauty and very variable in mood. The czardas is mostly written in 2-4 time, in the major mode. There is a slow movement and then a quick one, in the latter part of which the women dancers, putting their hands on the shoulders of their partners, often leap high into the air. The tempo grows wilder and wilder until the end comes suddenly.

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PROGRAMME

Love's Dream No. 3. Liszt (a) Aubade Luigini (For wood-winds, French horn and harp.) (b) Traumerei Schumann Prelude to Act III, "Lohengrin" Wagner

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

FIRST BERKELEY CONCERT THURSDAY EVENING OCTOBER 21, 1920

8:15 O'CLOCK

PROGRAMME

INTERMISSION

- 2. Suite, "Mozartiana" Tschaikowsky

 Gigue

 Menuet

 Preghiera

 Theme with Variations

This symphony, which has merited recognition as one of the most monumental of modern French works, was composed by Franck from 1886 to 1888. inscription on the last page of the manuscript announces that it was finished August 22, 1888. It received its first performance at the Conservatoire in Paris, February 17, 1889. As has been the case frequently with some of the world's masterworks, it was not understood by the public or even by most of the musicians.

I. Lento—Allegro non troppo

A slow, solemn and mysterious subject, announced by the celli and basses, forms the basis of the introductory theme. This theme is developed for thirty measures, with an almost uncanny groping of harmonies and a steadily increasing tempo until the Allegro non troppo is reached and the strings energetically announce the principal motive. As the treatment of this melody continues for some twenty bars the key changes to F minor, the tempo again grows slower and the theme of the introduction returns. The theme of the allegro is also re-stated in F minor. With a return to the allegro comes the second theme, in F major, a lyric melody of infinite beauty and noble feeling typical of Franck in his contemplative mood. The violins announce the melody and the celli and basses answer one measure later. It is repeated in D flat major and shortly after the third and concluding subject of the movement makes its appearance in the full orchestra. The development section now ensues and extensive use is made of the last theme, which becomes a kind of insistent figure to which are added motives of the earlier themes. Franck's predilection for chromatic harmonies is much in evidence as the development proceeds. When the recapitulation approaches there is a return to the original key and tempo of the Introduction and that theme is presented, fortissimo, in canonic imitation, each fragment stated in the basses being vigorously answered by the upper voices half a bar later. The allegro theme, the principal one of the movement, then makes its appearance again, shortly followed by the two other subjects. The animated coda forms a brilliant close.

II. Allegretto

In this movement Franck undertakes in a most successful manner to condense the usual slow movement and the scherzo of the traditional symphony into one. He accomplishes this by a simple invention, by maintaining unchanged the time value of the beat. Franck took a great personal pride in this achievement.

Chords, pizzicato, in the strings and harp mark the quiet, rhythmic flow of the first theme and establish its harmonic foundation. A beautiful theme, sung by the English horn, then makes its appearance. It is one of Franck's most characteristic melodies. After the clarinet, horn and flute complete this subject a second theme is presented by the violins. This is a serious counter melody which contrasts sharply with the principal theme. By a series of most interesting modulations and a development of fragments of the English horn melody the middle part of the movement is reached. This is, in effect, the scherzo. The violins, muted, softly announce the animated theme, the rhythm of each beat being divided into triplets. The woodwinds for a moment hesitate to follow in this spirit and reflect on the earlier theme, but soon the bright and cheerful scherzo is on in full swing. With the return of the scherzo motive the opening theme of the movement is added, the first time in G minor and then in C minor, after which there is a lovely modulation back to the original key of B flat minor, with the English horn theme combined with the scherzo theme, the latter being played by the violins. Reminiscences bring the movement to a beautiful close.

This is one of the greatest examples of Franck's wonderful art. After two preceding movements in the minor mode, it bursts forth in the brilliant and buoyant key of D major. After a few introductory bars the celli and bassoons announce the principal melody. Gradually it is taken up by the full orchestra. There is an elaborate and jubilant development of this theme, whereupon the second theme is pompously sounded by the trumpets and trombones. A more somber and reflective theme, in the basses and celli, soon follows. As these themes are expounded there appears the English horn motive from the second movement, accompanied by the triplet figure. Following this the development of the themes of the movement proceeds, with fragmentary reminiscences of the English horn melody, leading to a stately reassertion of the opening theme of the movement and a full orchestra repetition of the English horn motive. As this subsides there is heard the third theme of the opening movement which leads to the coda. It is based on the principal theme of the opening movement and the leading theme of the Finale, the latter at last gaining the ascendency and closing the symphony in a sweep of unalloyed happiness.

Suite No. 4, "Mozartiana" Tschaikowsky

The first conception of this composition came to Tschaikowsky after he had been playing some works by Mozart at Kamenka, May 29, 1884. The actual creation of the suite was not, however, undertaken until later, and much of it was written in June, 1887.

The score of the work contains upon a fly-leaf the following note: "A large number of the more admirable small compositions of Mozart, for incomprehensible reasons, are very little known, not alone to the public, but even to a large proportion of musicians. The author of the arrangement of the Suite having its title "Mozartiana" desires to give a new impulse to the study of these little masterworks, whose succinct forms contain incomparable beauties."

In this rhapsody the composer has endeavored to picture musically—but without any "programme" whatever—Sicilian and Neapolitan life; the first, tragic, superstitious, passionate as it is found under the scorching southern sun or in the inferno of the sulphur mines; the second, the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples.

The rhapsody begins in A minor with a theme drawn from the province of Caltanisetta—a theme sung ferociously by a lover who has been angered by his mistress. This is worked over at some length, and is followed by another idea which, played by the woodwind lamentoso, is a song of the unfortunate wretches who work in the sulphur mines of Caltanisetta. The third subject, played by the English horn, is a hymn sung in the processions which take place on Good Friday. Following this there is heard, in the bassoon, a song sung by the women who work in the marble quarries of Catitu in the marine province of Trapani. This leads into the finale wherein is heard the Neapolitan song, "Funiculi-Funicula" by Luigi Denza. After considerable development has been given to this, another section of the finale brings forward in the violins and muted trumpets a motive of a song, "Lariula," by Mario Costa, which is immediately joined to a fragment of a Neapolitan song, "A Marechiare," by Paolo Tosti. These melodies constitute the whole thematic and rhythmical material of the work.

UNIVERSITY OF CALIFORNIA GREEK THEATRE

SAMUEL J. HUME, Director

THE IMPORTANCE OF BEING EARNEST

On the evening of October thirtieth, a performance of Oscar Wilde's brilliant farce, "The Importance of Being Earnest," will be given in the auditorium of Wheeler Hall.

The players have been recruited from among those who appeared in the recent Shakespeare productions in the Greek Theatre, and include Miss Florence Locke, Miss Emma Knox, Mr. Baldwin McGaw, Mr. Morris Ankrum, Mr. Samuel J. Hume, and Mr. Irving Pichel. The play will be produced, as were the Greek Theatre productions, under the general direction of Mr. Hume and Mr. Pichel.

"The Importance of Being Ernest" is, perhaps, a surer foundation for Wilde's immortality than any of his other plays or even his verse. It has taken its place as one of the wittiest plays in modern dramatic literature and merits perennial revival.

This production is the first attempt to make Wheeler Hall available for dramatic performances, and, to offset the disadvantages of the auditorium as a theatre, great stress will be laid on the acting of the play, and a performance of unusual merit is promised.

The admission will be fifty cents, without war tax, and tickets may be had at the Students' Association store, Tupper and Reed's, the Varsity Candy Shop, and Sherman and Clay's (Oakland).

SECOND BERKELEY CONCERT THURSDAY EVENING OCTOBER 28, 1920

1. Symphony No. 3, "Eroica".

Allegro conbrio

Marcia Funebre—Adagio assai

Scherzo—Allegro vivace Finale—Allegro molto

INTERMISSION

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1921

Alfred Hertz

Programme

Second Pair

ANNOUNCEMENT!

SECOND POPULAR CONCERT CURRAN THEATRE

Sunday, October 31, 2:45 P. M.

PROGRAMME

- 1 Overture, "La Dame Blanche" Boieldieu
 2 Suite, "Vasantasena" Halvorsen
 Prelude.
 Bajadern Dance.
 Hymn to Brahma.
 Tableau, Dance and Bacchanale.
 (First time in San Francisco)
 3 Italian Caprice Tschaikowsky
- - "The Snow is Dancing"
 "The Little Shepherd"
 "Golliwog's Cake Walk"
- 5 Intermezzo and Barcarolle from "Tales of Hoffman" Offenbach
- 6 Overture, "William Tell" Rossini

THIRD PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, November 5th, 3:00 P. M. Sunday, November 7th, 2:45 P. M.

SOLOIST: HORACE BRITT, 'CELLIST

PROGRAMME

- 1. Overture, "Fingal's Cave" Mendelssohn

 - 3. Symphony No. 5, E Minor......Tschaikowsky

Andante—Allegro con anima Andante cantabile con alcuna licenza

Valse—Allegro moderato

Finale—Andante maestoso—Allegro—Allegro vivace

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A. W. Widenham, Secretary-Manager

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JUNE 30th, 1920

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Deposits		-	-	-	-	63.352-259.17
Capital Actually Paid		-	-	-		.,000,000.00
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PROGRAMME

Symphony D Minor.......Cesar Franck Lento—Allegro non troppo Allegretto Allegro non troppo



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PROGRAMME.

Intermission

- Tschaikowsky 2. Suite, "Mozartiana"
 - 1. Gigue

3. Preghiera

Menuet

4. Theme with variations

PROGRAMME NOTE

.....Tschaikowsky Suite, "Mozartiana".....

The score of Tschaikowsky's suite "Mozartiana" contains the following note: "A large number of the admirable small compositions of Mozart, for incomprehensible reasons are very little known, not alone to the public, but even to a large proportion of musicians. The author of the arrangement of the suite desires to give a new impulse to the study of these little masterpieces, whose succinct forms contain incomparable beauties."

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PROGRAMME

(First time in San Francisco)

PROGRAMME NOTE

Overture to a Drama, Opus 4. Erich Korngold (Born 1897)

It is evident that but little can be imparted concerning the career of Erich Wolfgang Korngold, since he is only twenty-three years old, and has therefore just entered upon one. The boy disclosed gifts for musical composition and piano playing at an age so early that they appeared almost miraculous to those who were made acquainted with them. The first performance of the "Overture to a Drama" took place at a Gewandhaus concert in 1911 under the direction of Arthur Nikisch, to whom the work is dedicated.

The work is scored for two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, xylophone, triangle, kettle-drums, cymbals, harp and strings.

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

SECOND BERKELEY CONCERT THURSDAY EVENING OCTOBER 28, 1920

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 3, "Eroica" Beethoven

Allegro conbrio

Marcia Funebre—Adagio assai

Scherzo—Allegro vivace

Finale—Allegro molto

INTERMISSION

At the dawn of the nineteenth century, the entire thinking world was thrown into a state of agitation by the rumor that Napoleon was about to give France and the world a new and ideal constitution, according to the precepts of Plato. Like many other artists of the day, Beethoven sought to honor the brilliant military genius by writing this symphony, whose original title was simply "Bonaparte," When, however, Napoleon proclaimed himself emperor in 1804, Beethoven, in a fit of anger, excited by the news of his idol's self-exaltation, tore off and destroyed the original title page, and after Napoleon's personal glory, in Beethoven's estimation, had disappeared, he supplied another title: "Symphony Heroic; composed to celebrate the memory of a great man." This change of plan and title after Napoleon's apostasy has given critics cause for much speculation as to the precise meaning of the various movements of the symphony. Fortunately, a close knowledge of the dramatic scheme underlying the symphony is not as essential as it might be for some modern program music -in fact, the music can be best appreciated in and by itself. However, Wagner has analyzed the symphony with much discrimination as follows:

I. Allegro con brio

"The first movement," he says, "embraces, as in a glowing furnace, all the emotions of a richly gifted nature in the heyday of unresting youth. Weal and woe, lief and lack, sweetness and sadness, living and longing, riot and revel, daring, defiance and an ungovernable self-confidence, make place for one another so directly and interlace so closely that we can single none of them from out the rest, but our whole interest is given to this human being who shows himself so brimful of every feeling. Yet all these feelings spring from one main faculty—and that is, force. This force, immeasurably enhanced by each emotional impression, and driven to vent its overfill, is the mainspring of the piece; it clinches, toward the middle of the movement, to the violence of the destroyer, and in its braggart strength we think we see a wrecker of the world before us, a Titan wrestling with the gods."

II. Marcia Funebre—Adagio assai

Wagner's interpretation of the second movement runs as follows: "This shattering force, that filled us half with ecstacy and half with horror, was rushing toward a tragic crisis, whose serious import is set before our feeling in the second movement. The tone poet clothes it in the musical apparel of a funeral march. Emotion tamed by deep grief, moving in solemn sorrow, tells us its tale in solemn tones; an earnest manly sadness goes from lamentations to thrills of softness, to memories, to tears of love, to searchings of the heart, to cries of transport. Out of grief springs new force, that fills us with warmth sublime. We battle no more against mourning, but bear it now ourselves on the mighty billows of a man's courageous heart."

III. Scherzo—Allegro vivace

"Force," says Wagner, "robbed of its destructive arrogance—by the chastening of its own deep sorrow—the third movement shows in all its buoyant gaiety. Its wild unruliness has shaped itself to fresh, to blithe activity; we have before us now the lovable, glad man, who paces hale and hearty through the fields of nature—winds his merry hunting horn from woodland heights—those horns which musically express the radient, frolicsome, yet tender-hearted exultation of the man. In this third movement the tone poet shows us the gladly, blithely-doing man."

IV. Finale—Allegro molto

Of the Finale Wagner says: "These two sides the master now combines in the last movement to show us finally the man entire, harmoniously at one with self. This closing section is the harvest, the lucid counterpart and commentary of the first. Just as there we saw all human feelings in infinitely varied utterance—so here this manifold variety invites to one harmonious close, embracing all the feelings in itself and taking on a grateful plasticness of shape The womanly at last reveals itself in ever more intense sympathy as the overwhelming power of love."

In "Le Rouet d'Omphale" the Greek fable serves the composer as a background of allegorical illustration. Saint-Saëns' introductory note to the score explains the poem's meaning in the following words: "The subject of this symphonic poem is feminine seduction, the triumphant struggle of weakness over strength. The spinning wheel is but a pretext, chosen solely because of the rhythmical suggestions that it offers to the lines of the composition. To those who may be interested in seeking the details of expression, we may point out the groaning of Hercules beneath the bonds which he cannot break, and Omphale railing at the vain efforts of the hero."

The poem commences with the whirring of the spinning wheel in gradually accelerating arpegios of alternate violins and flutes, the rhythm being finally set in the violins. To this is added in the flutes and first violins the theme of feminine seductiveness. This theme is carried out with charming rhythmical variety, and as the motion and shimmer of the rhythm is continued in tremolo of violins the plaint of Hercules is portrayed in a melody of basses, 'celli, and bassoons. This figure is repeated in ever rising protest to die away finally in a long drawn groan of despair. We then hear the laughter of Omphale in the ripple of the flute. There is then a brief resumption of the spinning figure, and after a short coda the rhythm dies away in the violins.

Tone Poem, "Don Juan" Richard Strauss

This remarkable piece of program music was written in 1888, the composer then being twenty-four years old—an age at which his feelings and sympathies may well have been at one with those of the young hero of Nicholas Lenau's poem, graphically depicted in the wonderfully eloquent music of this composition. The Don Juan of Lenau's strange poem is a young man of superb health and vigor, a fact made evident in Strauss' energetic and torrentially emotional music. He sets out upon a quest for the perfect example of womanhood, entering what the poem calles a "... magic realm, illimited, eternal, of gloried woman—loveliness supernal."

He flies from conquest to conquest, always in pursuit of his ideal, and meeting always with disappointment and disillusionment. Through the vivid and sardonic adventures of his pursuit Strauss' wonderful music follows him step by step to his final disappointment and the duel scene which ends with his death. Every character of the drama is represented by a definite musical theme, every emotion reflected in tone-psychology and every incident drawn in masterly sound pictures.

UNIVERSITY OF CALIFORNIA GREEK THEATRE

SAMUEL J. HUME, Director

THE IMPORTANCE OF BEING EARNEST

On the evening of October thirtieth, a performance of Oscar Wilde's brilliant farce, "The Importance of Being Earnest," will be given in the auditorium of Wheeler Hall. "The Importance of Being Earnest" is, perhaps, a surer foundation for Wilde's immortality than any of his

other plays or even his verse.

The players have been recruited from among those who appeared in the recent Shakespeare productions in the Greek Theatre, and include Miss Florence Locke, Miss Emma Knox, Mr. Baldwin McGaw, Mr. Morris Ankrum, Mr. Samuel J. Hume, and Mr. Irving Pichel. The play will be produced, as were the Greek Theatre productions, under the general direction of Mr. Hume and Mr. Pichel.

To offset the disadvantages of Wheeler Hall as a theatre, great stress will be laid on the acting of the play, and a performance of

unusual merit is promised.

The admission will be fifty cents, without war tax, and tickets may be had at the Students' Association store, Tupper and Reed's, the Varsity Candy Shop, and Sherman and Clay's (Oakland).

THIRD BERKELEY CONCERT THURSDAY EVENING NOVEMBER 4, 1920

SOLOIST: HORACE BRITT, 'CELLIST

- 1. Overture, "Leonore" No. 3. Beethoven
 2. Schelomo Ernest Bloch
 (Hebrew Rhapsody for Solo 'Cello and Orchestra)

Andante cantabile con alcuna licenza Valse —Allegro moderato

Finale—Andante maestoso—Allegro—Allegro vivace

In connection with these concerts, the management of the Greek Theatre announces a series of four talks on the symphonies, illustrated at the piano, to be given by Donald B. Clark on the Wednesday evenings preceding the concerts, in 11 Wheeler Hall, at 8 o'clock. The public will be welcome.

The San Francisco Symphony Orchestra

Maintained by The Musical Association of San Francisco

1920



1921

Alfred Hertz

Programme

Second Popular

ANNOUNCEMENT!

THIRD PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, November 5th, 3:00 P. M. Sunday, November 7th, 2:45 P. M.

SOLOIST: HORACE BRITT, 'CELLIST'

PROGRAMME

- 1. Overture, "Fingal's Cave" Mendelssohn
- 2. Schelomo Ernest Bloch (Hebrew Rhapsody for 'Cello Solo and Orchestra)
- 3. Symphony No. 5, E Minor......Tschaikowsky
 Andante—Allegro con anima
 Andante cantabile con alcuna licenza
 Valse—Allegro moderato
 Finale—Andante maestoso—Allegro—Allegro vivace

THIRD POPULAR CONCERT

Curran Theatre

Sunday, November 14th, 2:45 P. M.

PROGRAMME.

- 2. Andante con moto from Fifth Symphony......Beethoven
- 4. Bacchanale from "Tannhauser" Wagner
- 5. (a) Music Box (Valse Badinage).....Liadow (First time in San Francisco)
 - (b) Spring Song (by request) Mendelssohn
 (c) Spinning Song (by request) Mendelssohn
- 6. Rhapsody, "Italia" Alfredo Casella

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre, from 10 A. M. on day of concert.

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THE SAN FRANCISCO SYMPHONY ORCHESTRA ALFRED HERTZ. Conductor

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SECOND POPULAR 1920-SEASON-1921 CURRAN THEATRE

October 31st 261st Concert

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JUNE 30th, 1920

Assets -	-	-		-	-	-	-	\$66,840,376.95
Deposits			-	-	-	-	-	63.352 253.17
Capital Acti	ually P	aid Up	-	-	-	-		.,000,000.00
Reserve and	Conti	ngent Fu	unds	-	-			2,488,107.78
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SAN FRANCISCO

PROGRAMME

1. Overture, "La Dame Blanche" Boieldieu
2. Suite, "Vasantasena" Halvorsen
1. Prelude 3. Hymn to Brahma
2. Bajadern Dance 4. Tableau, Dance and
Bacchanale

PROGRAMME NOTE

Suite, "Vasantasena" Halvorsen

This suite, performed for the first time in San Francisco on this occasion, is taken from the incidental music composed by Johan Halvorsen, the talented Norwegian composer, to the ancient Hindu play "Vasantasena." The work is dedicated to Edvard Grieg, to whom Halvorsen was related by marriage. The music is thoroughly in keeping with the spirit of the play, being exceedingly oriental in character and coloring. Halvorsen, in addition to being a composer, is also an excellent violinist, having made several concert tours of the Scandinavian countries.



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590 Market Street near Montgomery Street

PROGRAMME

Intermission

- 4. The Children's Corner Debussy
 - "Doctor Gradus ad Parnassum" "The Snow is Dancing" "Iimbo's Lullaby" "The Little Shepherd"
 - "Serenade for the Doll" "Golliwog's Cake Walk"

PROGRAMME NOTE

The Children's Corner Debussy

This work consists of half a dozen sketches written for piano solo and arranged for orchestra by Andre Caplet. First comes "Doctor Gradus ad Parnassum," a picture of a boy's music teacher. "Jimbo's Lullaby" is an elephantine nurse-tune. The double basses suggest the soft-footed maternal elephant, and the cradle is rocked to a Chinese-like melody. "Serenade for the Doll" is of porcelain daintiness. "The Snow is Dancing" is Debussyan naturalism. That is to say, it is naturalism with a daintily conceited edge. The snow flakes whirl; they make patterns in the air; they lead a measure which Pavlowa's maidens might emulate. "The Little Shepherd" is a pastoral idyll with the oboe for the ingenuous central character. Last comes "Golliwog's Cake Walk," and, if you know just what a Golliwog is, it will help greatly to the understanding of the music. This we do know of him: he is capable of a "grande passion," for Debussy makes him sing one of the great themes from "Tristan."

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PROGRAMME

- Intermezzo and Barcarolle from "Tales of Hoffman"....Offenbach
- Overture, "William Tell" Rossini



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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

THIRD BERKELEY CONCERT THURSDAY EVENING NOVEMBER 4, 1920

8:15 O'CLOCK

SOLOIST: HORACE BRITT, 'CELLIST

PROGRAMME

- - INTERMISSION

Finale—Andante maestoso—Allegro—Allegro vivace

This overture is part of the opera "Fidelio," which is to be regarded with interest, as it is the only opera written by one of the greatest composers. Originally given as "Fidelio," it was rewritten and the title changed to "Leonore," Beethoven writing a new overture now known as Leonore No. 3.

An introductory Adagio (C major) opens the work in which the theme is the opening phrase of Florestan's song in the second act. It expresses the deep contemplation of the prisoner who reflects on the years of his incarceration and the faint though joyous hope of release. The Allegro then follows, based on a theme of dramatic power and vigorous outline to which is added a secondary theme of sad and plaintive character. The development section then follows, based on these two themes. As it proceeds it is interrupted by the trumpet calls off the stage. In the opera this signals the coming of the Governor on his tour of inspection. The welcome sound revives hope in the hearts of Florestan and Leonore, who has gained access to the prison disguised as the boy Fidelio. A second call sounds nearer and the prisoner is saved. The majestic finale of the opera is an eloquent paean of praise and happiness.

"Schelomo" for Solo 'Cello and Orchestra Ernest Bloch

Ernest Bloch was born in Geneva, Switzerland, in 1880. He first studied with E. Jacques-Dalcroze and Louis Rey for the violin. In 1896 he went to Brussels and had lessons with Eugene Ysaye and Rasse. He then spent the vears 1899-1901 in Frankfort-on-the-Main, studying the classics with Ivan Knorr. After a sojourn in Munich of two years and a year in Paris, Mr. Bloch returned to Geneva in 1904.

Concerning his "Jewish Music," Mr. Bloch says:

"It is not my purpose, nor my desire, to attempt a 'reconstruction' of Jewish music, or to base my work on melodies more or less authentic. I am not an archaeologist. I hold it of first importance to write good, genuine music, my music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naivete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music; the venerable emotion of the race that slumbers way down in our soul."

The Rhapsody for 'cello and orchestra, which Mr. Bloch finished not long ago, is a work of great originality. It is entitled "Schelomo," or "Solomon. Mr. Bloch, while refusing a programme, permits us to picture in it the weary old king who built the Great Temple yet called all things vanity, who composed the Ecclesiastes while collecting his thousand wives and concubines from foreign lands, who amused himself with poetic cynicisms in the midst of all his splendors. He is almost a comic figure, this Solomon; certainly one who can see the humor of his situation. His robe glitters with many colors, his beard waves pompously in the wind, but in his eye is a twinkle of cynical amusement. The 'cello part is brilliant and difficult, and the orchestra shimmers with all sorts

of colors and half-formed pictures which tease the imagination.

Symphony No. 5, E Minor _______Tschaikowsky

This familiar symphony of Tschaikowsky's—the most widely admired, probably, of all his works in this form—was a product of the years 1886-87, from which time date also the four-act opera "Charodeika" (The Enchantress), the fourth orchestral suite—"Mozartiana" and numerous lesser compositions.

The first movement is preceded by a dramatic introduction—in E minor, Andante and 4-4 time—developed from a sombre theme which reappears here and there throughout the work, and whose present elaboration leads to the main body of the movement; wherewith the time shifts to 6-8 and the tempo to Allegro con anima, as the clarinet and bassoon (in octaves) give out the principal theme—the strings accompanying with staccato chords. This theme is subjected to a long and elaborate working-out, which culminates in a mighty-full-orchestra climax; following which the second theme appears in B minor, first stated by the strings, to be carried to greater heights of instrumentation as its development proceeds. The first part of the movement, whose principal thematic elements have been sketched above, is of unusual length and correspondingly beautiful in point of orchestral coloring and ingenuity of development—passing finally into the free-fantasia, of comparatively small dimensions but intensely dramatic in style. The recapitulation begins with the restatement of the principal theme by the bassoon pianissimo, the development (although now much condensed) working up to another sumptuous climax and then making way for the second theme, which now reappears in E major. Lastly a prolonged and luxurious coda, which subsides finally to pianissimo and to the original minor key.

The second movement—in D major—falls within the general style of a romanza. First a few shifting chords in the deeper strings, by way of introduction—beginning in B minor and gradually veering around to D major—and then a wondrously beautiful melody in the French horn floats out over a placid accompaniment. Presently the oboe gives out a new theme (at first in F sharp major, with answers from the horn) which afterwards is taken up in D major by the first violins and violas. As the key changes to F sharp minor and the movement to Moderato con anima, the clarinett brings in still another melody whose development mounts gradually to a tremendous climax, in which the full

orchestra pours out the portentous theme of the introduction.

In the third movement—In the place of the usual scherzo the composer here substituted a composition in a form in which he was conspicuously felicitous—the waltz. The key is A major and the movement *Allegro moderato* and 3-4 time. The structure is very simple and will be followed without difficulty. Just before the end is reached the theme of the introduction recurs again faintly,

in the clarinets and bassoons.

The finale is prefaced by a long introduction consisting of further development of the sombre theme of the introduction to the first movement. After working up through a grand crescendo the tone subsides gradually until the main body of the movement bursts out all at once in E minor, Allegro vivare and 2-2 time. An extended and impetuous development of this theme leads at length to the second, in D major—first heard in the wood-winds and afterward in the violins, and whose development is punctuated by sundry allusions to the theme of the introduction. The first theme reappears and is followed speedily by the second—both altered somewhat. From here on everything is storm and stress, the first theme reappearing again fortissimo—with the time increased to poco piu animato, to be followed by new developments. After raging itself out the movement comes to a dead stop, following which the coda sets in, the introductory theme being prominent again at the start. The tempo soon increases to Presto, however, and the finale's second theme flashes into view for a moment, to be followed by a reminiscence of the principal theme of the first movement as a final climax.

UNIVERSITY OF CALIFORNIA GREEK THEATRE

Samuel J. Hume, Director

REPETITION OF

THE IMPORTANCE OF BEING EARNEST By OSCAR WILDE

On last Saturday evening Oscar Wilde's "The Importance of Being Earnest" was presented in Wheeler Hall. This was the first dramatic production ever made in Wheeler Hall, and the unqualified success of the performance, with its novel decoration, designed by Rudolph Schaeffer and Norman Edwards, has determined the Director of the Greek Theatre to offer a second performance on Saturday evening, November 6th.

The cast will be the same as at the first performance. Mr. Pichel, Mr. Hume, Mr. McGaw, and Mr. Ankrum will appear in the men's parts, and the women's parts will be played by Miss Locke, Mrs. Martin, Miss Knox, and Miss Bravinder.

Admission will be 50 cents, no war tax, and tickets will be on sale at the Students' Co-operative Store, the Varsity Candy Shop, Tupper & Reed's, and Sherman & Clay, Oakland.

FOURTH BERKELEY CONCERT THURSDAY EVENING NOVEMBER 11, 1920

SOLOIST: LOUIS PERSINGER, VIOLINIST

1. Overture, "Fingal's Cave"

2. Peer Gynt Suite No. 1

Morning
Ase's Death
Anitra's Dance
In the Hall of the Mountain King

3. Adagio and Finale from G Minor Concerto
(For Violin and Orchestra)

INTERMISSION

4. Bacchanale from "Tannhauser"

5. Ballet Suite, "Coppelia"

6. Overture, "William Tell"

Mendelssohn
Grieg

Mendelssohn

Bruch

Bruch

Rossini

In connection with these concerts, the management of the Greek Theatre announces a series of four talks on the symphonies, illustrated at the pianot be given by Donaid B. Clark on the Wednesday evenings preceding the concerts, in 11 Wheeler Hall, at 8 o'clock. The public will be welcome.

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1921

Alfred Thertz

Programme

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THIRD POPULAR CONCERT

Curran Theatre

Sunday, November 14th, 2:45 P. M.

PROGRAMME

- 1. Overture, "Don Juan" Mozart
- 2. Andante con moto from Fifth Symphony......Beethoven
- 4. Bacchanale from "Tannhauser" Wagner
- 5. (a) Music Box (Valse Badinage) Liadow (First time in San Francisco)
 - (b) Spring Song (by request) Mendelssohn
 (c) Spinning Song (by request) Mendelssohn
- 6. Rhapsody, "Italia" Alfredo Casella

FOURTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, November 19th, 3:00 P. M. Sunday, November 21st, 2:45 P. M. SOLOIST: JOSEF LHEVINNE

PROGRAMME

- 2. "The Swan of Tuonela," Opus 22......Sibelius (English horn obligato, V. Schipilitti)
- 3. Concerto for Pianoforte, E Flat major.....Beethoven
 Allegro

Adagio un poco moto—Allegro JOSEF LHEVINNE

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Orchestra	 \$1.50
Balcony	\$1.50 and \$1.00
Gallery	\$1.00 and \$.75
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Above prices do not affect season ticket holders

PROGRAMME

1. Overture, 'Fingal's Cave' Mendelssohn

SOLOIST-JOSEF LHEVINNE-SOLOIST

Pianist

NEXT PAIR SYMPHONY CONCERTS November 19th-21st

Josef Lhevinne, the great Russian pianist, will appear as soloist with the San Francisco Symphony Orchestra at the next regular pair of concerts, November 19th and 21st.

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PROGRAMME

2. Schelomo Ernest Bloch
(Hebrew Rhapsody for 'Cello Solo and Orchestra)

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BYRON MAUZY

250 Stockton Street VICTOR VICTROLAS AND RECORDS In Oakland—575 14th Street

PROGRAMME.

3. Symphony No. 5, E Minor.....Tschaikowsky

Andante-Allegro con anima

Andante cantabile con alcuna licenza

Valse-Allegro moderato

Finale—Andante maestoso—Allegro—Allegro vivace



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The young boy was Josef Lhévinne. He has since more than justified the far seeing vision of his former master and friend, for America, and Europe as well, now count him among the great virtuosi of our time.

Lhévinne first came to America in 1907. He toured this country successively up to the outbreak of the war when he was interned in Germany and obliged to cancel his American tour of 1914-1915.

It was not until 1919 that circumstances permitted his return after a lapse of six years, whereupon his old time admirers rallied to the standard of their former favorite and the great Russian found himself the lion of the hour.

He made his first return appearance before a great Hippodrome audience of over five thousand people, and during the season gave three recitals in Carnegie Hall, alone, besides appearing in New York under various auspices as often as his outside engagements would permit. Chicago welcomed him upon six different occasions, two of which were appearances with the Chicago Orchestra. He was also soloist with the Detroit, St. Louis and Cincinnati Orchestras.

In speaking of Lhévinne's art, one is necessarily lost in superlatives. The man's genius is so colossal! He sweeps his hearers off their feet by his complete mastery of every phase of his instrument. He is, in truth, a towering figure among the great pianists of the day.

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A FEW COMMENTS FROM THE PRESS

He now has at his command a range of dynamics and color not surpassed by that of any other pianist before the public....

W. J. Henderson in New York Sun.

He possesses technical requirements of the most remarkable sort, which serve him unfailingly. His tone is of extraordinary power, richness and beauty.

Richard Aldrich in New York Times.

When Lhévinne plays as he did at this, his third recital of the season he is absolutely unapproached.

Max Smith in New York American.

One hesitates over the mere word "pianist" for this Titan of the keyboard. After meeting that astonishing technic and tone, that soul-satisfying maturity and perfect ripeness of his art, I find myself wordless and the man's humble admirer.

Herman Devries in Chicago Evening American.

Piano playing which ascends into that realm of art where the means of presentation are forgotten in the purity of its utterance was that which Josef Lhévinne gave yesterday afternoon.

Maurice Rosenfeld in Chicago Daily News.

His technic is really prodigious, while his playing has an emotional power and technical skill of an order which ranks him among the foremost living pianists.

Boston Globe-Advertiser.

Mr. Lhévinne is indisputably a master of technic; he has great strength, yet on occasion, he will "roar you as gently as any suckling dove." His speed does not destroy clearness. He launches his thunderbolts with the coolness of Olympian Jove.

Philip Hale in Boston Herald.

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ALERED HERTZ - CONDUCTOR

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SAN FRANCISCO

MONDAY NIGHT, NOVEMBER 8, 1920

Program

- II. Concerto in A minor, op. 54 for piano and orchestra . Schumann

Allegro Affetuoso

Intermezzo; Andantino grazioso Allegro vivace

Mr Moiseiwitsch and S. F. Orchestra

Intermission

- III. Concerto No. 1, B flat minor, op. 23, for piano and orchestra . . . Tschaikowsky
 Mr. Moiseiwitsch and S. F. Orchestra
- IV. Symphonic poem ''Le Rouet d'Omphale'' . Saint-Saens San Francisco Orchestra Alfred Hertz—Conductor
- V. Fantasie ''Don Giovanni'' . . . Mozart-Liszt Mr Moiseiwitsch

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

FOURTH BERKELEY CONCERT THURSDAY EVENING NOVEMBER 11, 1920

8:15 O'CLOCK

SOLOIST: LOUIS PERSINGER, VIOLINIST

PROGRAMME

	TROOMANIME	
1	1. Overture, "Fingal's Cave"	Mendelssohn
2	2. Peer Gynt Suite No. 1	Grieg
	Morning Ase's Death	
	Anitra's Dance	
	In the Hall of the Mountain King	
3	3. Adagio and Finale from G Minor Concerto	Bruch
	INTERMISSION	
4	4. Bacchanale from "Tannhauser"	Wagner
5	5. Ballet Suite, "Coppelia".	Delibes
	Slavonic Theme with Variations	
	Festive Dance and Waltz Nocturne	
	Dance of the Automatons	
	Czardas	
(6. Overture, "William Tell"	Rossini

This overture, written upon a visit to the Hebrides Islands, is a true and rare instance of program music, of an impression uttered spontaneously in music—in no sense a literal painting. There is all the difference in the world between a tonal sea-painting and a musical expression of the feeling which the sea inspires.

The overture begins and abounds in two wave-like themes, which are always playfully splashing against each other. They rise in leisurely singing to a stormy height and suddenly subside as the melodies are sung, with varying changes in higher voices. But in their vague playfulness they are in a sense mere prelude, or background—the waves themselves, from which presently emerges a true song, like the goddess from the foam in lonely beauty. The refrain is taken up in higher treble, and extends into moving song, when it is drowned by the returning waves, which are now lashed into a furious storm. Quickly they fall into romantic stillness, whence voices from different quarters of the deep sound forth at curiously odd moments, on a theme first announced in the woodwind. But there is no lack of decision. They sing as if by some secret law of rhythm—soon with a new, answering theme. On these melodies the tonal poem of the sea takes its course, a symbol of the ocean in the very caprice of its ebb and flow and final climax.

Peer Gynt Suite No. 1 Grieg

The character of Peer Gynt is taken from a Norwegian folk-legend. He is a sort of Norsk Faust, a man destined to be lured on to destruction by his overwealth of imagination unless he be saved by a woman. In the play Peer Gynt is a peasant boy whose parents had once seen better days; but the father is dead, and the mother and son are now living in extreme poverty. The boy's head teems with ideas and he forms many grand plans for the future. He makes his mother his confidant and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night he meets a party of frolicksome dairy-maids. At last he finds refuge in the halls of the king of Dovre Mountains; here he falls in love with the king's daughter, but is expelled from the palace upon his love being discovered. Returning home again he finds his mother, Ase, on her deathbed. After her death he sails for foreign lands, stays away for many years, and at length lands upon the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bedouin chieftain, and falls in love with her; but his love is only short lived and Anitra, discovering that her hold upon him grows weaker, soon leaves him. He dreams of Solweig, his first love, the bride whom he abandoned in the Norway mountains. He goes back to his northern home, finds Solweig faithfully waiting for him, and dies in her arms.

A composition so well known as this one has been for many a year calls for no detailed explanation. In the first movement no great stretch of imagination is necessary to follow the daylight as it grows from the first timid, twinkling rays of the dawn up to the bursting into full view of the glorious, golden orb in all its splendor. Nor is one at any loss to discern in the second movement the picture which the composer has drawn—the lonely, forsaken old mother dying in solitude, with many a moan of distress and many a lament for her harum-scarum boy. In the third movement one sees plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance. The last movement pictures the scenes in the hall of the mountain

king, with the imps in full cry after Peer Gynt.

This composition, one of the most popular of all violin concertos, is written in three movements, of which the last two will be played by Mr. Persinger. It was while he was musical director at Coblenz (1865-67) that Bruch com-

posed this work, which has since remained one of the most effective of all virtuoso pieces, from both the performer's and the listener's standpoints. It is dedicated to the distinguished violinist, Joseph Joachim.

The Adagio movement in E flat major is a free application of the sonata form, and is based on three principal motives, given out in uninterrupted succession by the solo violin. The first is in E flat major. The second, somewhat in the nature of passage work, begins in G flat major, but in the course of development shows a tendency to return to the tonic. The third begins in

G major and ends in B flat major.

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In the Finale there is a little orchestral preluding in E flat major, which leads to G with the march-like first theme given out by the solo violin. The full orchestra interrupts the development, and there is a repetition of this theme by the violin and afterwards by full orchestra. The second and more cantabile theme, D major, is announced by full orchestra, and then developed and embroidered by the violin. The first theme returns (full orchestra) and passage work for the violin leads to the coda.

Bacchanale from "Tannhauser" Wagner

"When 'Tannhauser' was first performed at Dresden, there was," writes W. H. Humiston, "after the close of the overture and preceding the scene between Tannhauser and Venus, a 'Bacchanale.' But when the composer was commanded by Napoleon III to produce the opera in Paris he decided to remodel the whole scene. So Wagner sacrificed the close, making the overture pass directly into the Bacchanale, which he entirely rewrote, using, however, the same thematic material. No one ever used the 'chord of the ninth' with a more haunting beauty than in the closing pages of this Bacchanale—for after a passionate climax the music (and action) diminishes in intensity and fervor till Tannhauser and Venus are left alone. But this is only another climax—only a Wagner could make a climax in diminuendo."

Delibes, who was successively assistant chorus master of the Grand Opera in Paris, professor at the Conservatoire and member of the French Academy, composed many operettas. His ballet "Coppelia" is easily one of the best works in all conventional ballet literature, and "Sylvia" is scarcely less popular. The composer's best known work is the opera "Lakme." The "Coppelia" Suite is made up of five selections, the titles of which are indicative of their character. The Dance of the Automatons is especially interesting, picturing the quick motions of the dolls and ending with the famous "Yalse Lente," one of the most melodious and charming of all of Delibes' writings.

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlioz "a symphony in four parts."

The opening Andante depicts the serene solitude of Nature at dawn, and the music is enchantingly reposeful. From a slowly-climbing figure on the 'cello the wayward, clusive air resolves after a time into a more definite rhythmic tune, soon lapsing into dreamy meditation, which continues to the close of the movement. The tranquil mood of the Andante is rudely interrupted by the beginning of the second movement—a string passage suggesting the distant mutterings of a storm. This comes nearer and nearer, until the full fury of the storm bursts upon the ear. The fortissimo passage continues until the storm seems to have spent its force and the strain dies down into refreshing calmness once more.

The storm is followed by a beautiful pastoral with a delicious melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

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It is planned to follow the repetition of "The Importance of Being Earnest" with a bill of one-act comedies, consisting of George Ade's "Nettie," Susan Glaspell's "Suppressed Desires," and St. John Hankin's "The Constant Lover." This production will be made on the evening of November twentieth.

On the evening of November twenty-seventh, a third production will be made, the play on this occasion to be Ibsen's social drama, "The Pillars of Society."

The productions will be under the direction of Samuel J. Hume and Irving Pichel, and the stage decoration will be by Rudolph Schaeffer and Norman Edwards. The admission will be fifty cents, no war tax, and tickets will be on sale in advance of the dates of performance at the Students' Coöperative Store, the Varsity Candy Shop, Tupper and Reed's, and Sherman and Clay's (Oakland).

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1921

Alfred Hertz

Programme

Third Popular

ANNOUNCEMENT!

FOURTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, November 19th, 3:00 P. M. Sunday, November 21st, 2:45 P. M.

SOLOIST: JOSEF LHEVINNE

PROGRAMME

- 3. Concerto for Pianoforte, E Flat major.....Beethoven
 Allegro
 Adagio un poco moto—Allegro

JOSEF LHEVINNE

FOURTH POPULAR CONCERT

Curran Theatre

Sunday, November 28th, 2:45 P. M.

SOLOIST: KAJETAN ATTL

PROGRAMME

- 1. Overture, "Melusina" Mendelssohn
- 2. Andante con moto from C Major Symphony.....Schubert
- 3. Suite, "Algerienne" Saint-Saens
 Prelude

Moorish Rhapsodie Evening Reverie Finale: French Military March

- 4. Norwegian Rhapsody Lalo
- 6. March Slav Tschaikowsky

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JUNE 30th, 1920

Assets	-		-	-	-	\$1	66,840,376.95
Deposits	-	-	-	-			63,352,269.17
Capital Actually Paid Up	_	-	-	-	-		1,000,000.00
Reserve and Contingent Funds	-		-	-	-	-	2,488,107.78
Employees' Pension Fund	-	_	-	-	-	-	330,951.36

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SOLO PIANIST

with

San Francisco Symphony Orchestra

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PROGRAMME

3. Peer Gynt Suite No. 1....

Grieg

I. Morning
II. Ase's Death

- III. Anitra's Dance
- IV. In the Hall of the Mountain King

Intermission

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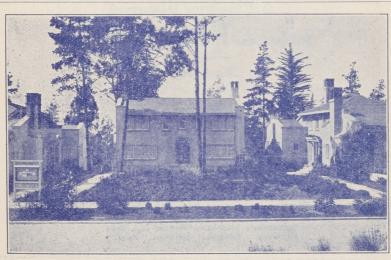
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- a. Music Box (Valse Badinage)..... For two flutes, piccolo, three clarinets, bells and harp (First time in San Francisco)
 - b. Spring Song (by request) Mendelssohn c. Spinning Song



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1921

Alfred Hertz

Programme

Fourth Pair

ANNOUNCEMENT!

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Sunday, November 28th, 2:45 P. M. SOLOIST: KAJETAN ATTL

PROGRAMMF.

- 1. Overture, "Melusina" Mendelssohn
- 2. Andante con moto from C Major Symphony.....Schubert
- 3. Suite, "Algerienne" Saint-Saens
 Prelude
 Moorish Rhapsodie

Moorish Rhapsodie
Evening Reverie

Finale: French Military March

KAJETAN ATTL

FIFTH PAIR SYMPHONY CONCERTS Curran Theatre

Friday Afternoon, December 3rd, 3:00 P. M. Sunday Afternoon, December 5th, 2:45 P. M.

PROGRAMME

Tres Lent Anime

(First time in San Francisco)

2. Variations on a Russian Theme:

No.	1	N. Artcitoucheff
No.	II	J. Wihtol
No.		
No.	IV	Rimsky-Korsakow
No.	V	
No.	VI	A. Glazounow

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Reserve and Con	tingent Fu	nds	-	- 4	-	-	-	-	2,488,107.78
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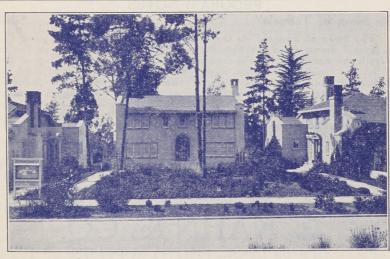
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PROGRAMME

PROGRAM NOTES

"The Swan of Tuonela".....Sibelius

"The Swan of Tuonela" is the third section of a symphonic poem "Lemminkainen," drawn from the Finnish epic "Kalevala." A note on the score sets forth the significance of the music thus: "Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings." The singing of the swan is heard as a solo for the English horn. The characteristic sighing of the 'celli might be interpreted as the farewell sigh of some soul passing to Tuonela, while the accompaniment of the strings in certain parts played with the back of the bow might suggest the faint flapping of the pinions as the swan's final phrases are sung.

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3. Concerto for Pianoforte, E Flat major......Beethoven
Allegro
Adagio un poco moto—

JOSEF LHEVINNE Steinway Piano used

PROGRAM NOTES

Concerto for Pianoforte, E Flat major.....Beethoven

Beethoven wrote this concerto in 1809 at Vienna. It is said that the first public performance of which there is any record was on November 28, 1811, the pianist being Friedrich Schneider.

The first movement opens with a strong chord for full orchestra which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E flat minor softly and staccato by the strings, then legato and in E flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Do not insert a cadenza, but attack the following immediately"; and he then went so far as to accompany with the orchestra the latter portion of his cadenza. The second movement is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Allegro, into the Allegro in E Flat. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

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Alfred Thertz

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FIFTH PAIR SYMPHONY CONCERTS Curran Theatre

Friday Afternoon, December 3rd, 3:00 P. M. Sunday Afternoon, December 5th, 2:45 P. M.

PROGRAMME

- 2. Variations on a Russian Theme:

 No. I

 No. II

 No. II

 No. III

 No. IV

 No. IV

 No. V

 No. V

 No. V

 No. VI

 A. Glazounow

 (First time in San Francisco)
- 3. Prelude and Love Death from "Tristan and Isolde" Wagner

FIFTH POPULAR CONCERT

Curran Theatre

Sunday, December 12th, 2:45 P. M.

PROGRAMME

- Overture, "The Bartered Bride" Smetana
 "L'Arlesienne" Suite Bizet
 Prelude Carillon Minuette Adagietto
- 3. Suite from "Mlada"......Rimsky-Korsakow
 (First time in San Francisco)
- 4. Two Hungarian Dances Brahms
- 5. (a) MenuetBeethoven

 - (c) LiebesfreudKreisler

6. Overture, "Merry Wives of Windsor".......Nicolai

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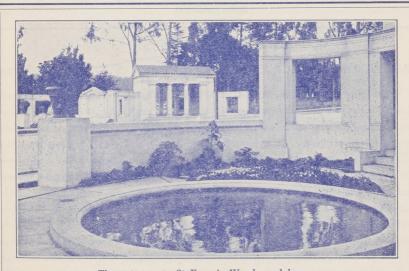
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PROGRAMME

- 1. Overture, "Melusina" Mendelssohn
- 2. Andante con moto from C Major Symphony......Schubert



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PROGRAMME

Intermission

PROGRAM NOTES

Suite, "Algerienne" Saint-Saens

The score of this work, composed in 1880 and published the following year, bears the sub-title, "Picturesque Impressions of a Trip to Algiers." Each movement is a tone-picture complete in itself. The undulatory movement of the music in the Prelude indicates the sea, and other phrases the vessel approaching the harbor and glimpses of novel sights. The "Moorish Rhapsodie" is in three short sections, the first, largely contrapuntal and brilliant in style, the second based upon a simple Oriental melody, the third characterized by fantastic combinations of instruments and bizarre effects. The third movement, "Evening Reverie," or, as George Upton gives it, "An Evening Dream at Blidah," (Blidah, a fortress near Algiers), is a quiet, romantic nocturne—a Moorish mood picture—a solo viola introducing the principal melody. An elaborate French military march closes the suite. A note in the score indicates that the composer not only emphasizes his joy in viewing the French garrison, but also the security felt under its protection.

--88--

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PROGRAMME

- Ballet Suite, "Le Cid" Massenet I.—Castillane. II.—Aragonaise. III.—Aubade. IV.—Madrilene. V.—Navarraise.
- 5.

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March Slav Tschaikowsky

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SAN FRANCISCO Symphony Orchestra

ALFRED HERTZ, Conductor

A. W. WIDENHAM, SECRETARY-MANAGER



1920-SEASON-1921

ASSEMBLY HALL
STANFORD UNIVERSITY
TUESDAY, NOVEMBER 30, 1920
8:15 O'CLOCK

The Fifth Symphony was written in 1887, and reflects one of the sad moods of the composer. The first movement (Andante-Allegro con anima) is based upon an exceedingly sombre theme which is prominent all through the work. It leads to an Allegro which is more animated in character and is based upon two subjects, one of them melancholy in color, but the other bright and vigorous. After their development, however, the sombre theme of the introduction reappears, finally dying away on the bassoons

The second movement (Andante cantabile con alcuna licenza) is in the form of a romance, the melody being given out by solo horn, then passing to 'cello and afterwards to the strings. The theme is one of exceptional beauty and is followed by new themes for oboe and clarinet, the development of which is serious in character, leading to a tremendous climax, the whole orchestra joining in the opening theme. The second part of the movement is based upon the same themes and works up to a similar climax. the theme returning fitfully, and the movement closes with a coda based upon the second theme.

Valse-Allegro moderato. In place of the conventional Scherzo, the composer has given us a very graceful and poetical waltz based upon two themes, its flow being interrupted occasionally by the re-entrance of the principal theme of the first movement.

Finale—Andante maestoso—Allegro—Allegro vivace. The finale has a long introduction in which the principal theme is heard again. After being worked up to a grand crescendo it disappears. After an impetuous subsidiary theme is developed the second theme is given out, first by the woodwinds and then by the violins. From this point to the close, these two themes are treated, but the ominous theme of the introduction is continually prominent. The situation clears up at last, however, and the symphony ends with a vigorous climax. One Russian writer says: "The entire symphony seems to set forth some dark spiritual experience. Only at the close the clouds lift, the sky clears, and we see the blue stretching pure and clear beyond."

Mr. Ernest Newman comments upon the symphony as follows: gloomy, mysterious opening theme suggests the leaden deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmution which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

I. Morning

III. Anitra's Dance.

II. Ase's Death.

IV. In the Hall of the Mountain King.

A composition so well known as this one has been for so many a year calls for no detailed explanation, as it fits quite closely the story of Ibsen. In the first movement no great stretch of imagination is necessary to follow the daylight as it grows from the first timid, twinkling rays of the dawn up to the bursting into full view of the glorious, golden orb in all its splendor. Nor is one at any loss to discern in the second movement the picture which the composer has drawn—the lonely, forsaken old mother dying in solitude, with many a moan of distress and many a lament for her harum-scarum boy. In the third movement one sees plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance. The last movement pictures the scene in the hall of the mountain king, with the imps in full cry after Peer Gynt.

3.	a.	Aubade	Luigini
	b.	Evocation	Massenet
	c.	Music Box	Liadow
	d.	Traumerei	Schumann

Aubade, a French term, the counterpart of nocturne or serenade, was originally applied to music performed in the morning. The number played tonight is arranged for the woodwinds, French horn and harp. The Massenet "Evocation" is so well-known that no comment is necessary. The 'cello obligato is played by Horace Britt. Liadow's "Music Box" is, as its name implies, an imitation of an old-fashioned music box and is of such instant appeal that nothing need be said of it. It is arranged for two flutes, piccolo, three clarinets, bells and harp. "Traumerei" has been familiar for so long a time as to remove the necessity for any present description.

4. Prelude to "The Mastersingers of Nuremberg" Wagner

The prelude is built upon five themes. They are in order of their entrance—the pompous, march-like "Mastersinger" theme, followed immediately by the tender "Waking Love" motiv. This leads to another dignified march theme, known as the "Banner" motiv. The fourth is the "Love Confessed" theme, with its suggestion of the well-known "Prize Song." The last is the striving motiv, known as the "Impatient Ardor" motiv. After a development of the above motivs, three of them—the first, third and fourth—are combined simultaneously and worked up to a magnificent climax which closes the work.

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The second concert of this series will be given on Tuesday evening, January 25, 1921. The Stanford Glee Club will appear with the Orchestra.

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1921

Alfred Kertz

Programme

Fifth Pair

ANNOUNCEMENT!

FIFTH POPULAR CONCERT Curran Theatre

Sunday, December 12th, 2:45 P. M.

PROGRAMME

- 3. Suite from "Mlada"......Rimsky-Korsakow (First time in San Francisco)
- 4. Two Hungarian Dances Brahms
 5. (a) Menuet Beethoven

SIXTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, December 17th, 3:00 P. M. Sunday, December 19th, 2:45 P. M.

BEETHOVEN ANNIVERSARY PROGRAMME

Ludwig van Beethoven, born Dec. 16, 1770; died March 26, 1827

Soloist: LOUIS PERSINGER

- 1. Overture, "Egmont"
- 2. Concerto for Violin, D Major
 Allegro ma no troppo
 Larghetto—
 Rondo

LOUIS PERSINGER

3. Symphony No. 7
Poco sostenuto—Vivace
Allegretto
Scherzo, Presto—Trio, Assai meno presto
Finale, Allegro con brio

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Assets	-	-	-	-	-	\$66,840,376.95
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PROGRAMME

INTERMISSION

PROGRAM NOTES

Ernest Chausson, one of the most talented of that distinguished group of pupils who gathered around Cesar Franck in his later years, died before he had given the world of his best. The musical radicalism that was sweeping over France at the time did not affect him as it affected others, though he was thoroughly wide awake to it. The present work shows the radical influence but it has none of the tossing and striving of the works of Chausson's confreres. It is simple, direct and noble, to a remarkable degree a work of inspiration rather than thought. An example of the almost Beethovenish spirit of grandeur that pervades it is furnished by the theme of the opening adagio. The majestic prelude develops with generous use of full, organ-like chords, and leads into the movement proper, marked vivo. The development is clear and transparent. Toward the end of the movement we hear again the theme of the introduction—still more impressive and noble. The second movement is moody and veiled, as it were, in mist. The third and last movement is marked animato. It is a solid finale in 2-2 time, clear-cut and closely hinged. The themes from the preceding movements are marshalled in review, some of them in ennobled form—one more example of the cyclic form, which was much cultivated by the Cesar Franck circle.

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SAN FRANCISCO

PROGRAMME

Variation	s on a Russ	ian Theme:			
No. I.				N. A	Artcibouchef
No. I	[J. Wihto
No. I					
No. I			N.	Rims	ky-Korsakov
No. V					.N. Sokolow
No. V					Glazounow
110.			- Francisco)		

Variations on a Russian Theme

Six of Russia's most distinguished composers have collaborated in the production of this interesting and ingenious selection, each writer contributing one variation on the quaint little theme—the latter doubtless being some national folk-melody.

The first variation by N. Artciboucheff is a spirited movement in march tempo. Variation II, a short, sprightly movement, was written by Joseph Wihtol. Variation III, by Anatole Liadow, is a bright little piece in the general spirit of a scherzo. Variation IV is by Nikolas Rimsky-Korsakow. In this attractive movement the theme is developed something after the manner of a polonaise. The fifth variation is an expressive movement in slow tempo by Nicholas Sokolow. The sixth variation is by Alexandre Glazounow, and is in the brilliant style made familiar by the many of this dashing young writer's compositions which have been presented in the past.

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PROGRAMME

3. Prelude and Love Death from "Tristan and Isolde".......Wagner



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1920



1921

Alfred Kertz

Programme

Fifth Popular

ANNOUNCEMENT!

SIXTH PAIR SYMPHONY CONCERTS Curran Theatre

Friday, December 17th, 3:00 P. M. Sunday, December 19th, 2:45 P. M.

BEETHOVEN ANNIVERSARY PROGRAMME

In commemoration of the 150th anniversary of Beethoven's birth: December 16, 1770.

Soloist: LOUIS PERSINGER

1. Overture, "Egmont"

Concerto for Violin, D Major
 Allegro ma no troppo
 Larghetto—
 Rondo

LOUIS PERSINGER

3. Symphony No. 7
Poco sostenuto—Vivace
Allegretto
Scherzo, Presto—Trio, Assai meno presto
Finale, Allegro con brio

SEVENTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, December 31, 3:00 P. M. Sunday, January 2, 2:45 P. M.

PROGRAMME.

- 1. Symphony No. 6, "Pathetique"......Tschaikowsky
 Adagio—Allegro—Andante—Allegro vivo
 Allegro con grazia
 Allegro molto vivace
 Adagio lamentoso
- 2. Prelude to "The Afternoon of a Faun".......Debussy
- 3. Symphonic Poem, "The Preludes" Liszt

SPECIAL NOTICE! There will be no concert Sunday, December 26th. The next Popular Concert will be given Sunday, January 9, 1921.

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> December 12th 274th Concert

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PROGRAMME

- - I. Prelude III. Adagietto
 II. Minuette IV. Carillon

Beethouen Anniversary Programme

On December 16th next will occur the 150th anniversary of the birth of Ludwig van Beethoven. As a tribute to the memory of this mighty genius of music a special programme of his works will be given at the sixth pair of Symphony concerts, December 17th and 19th.

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PROGRAMME.

- 3. Suite from "Mlada" Rimsky-Korsakow
 - I. Introduction III.
 - III. Lithuanian Dance
 - II. Redowa
- IV. Indian Dance
- V. Procession

(First time in San Francisco)

INTERMISSION

4. Two Hungarian Dances Brahms

PROGRAM NOTES

Suite from "Mlada" Rimsky-Korsakow

This number, made up of five characteristic dances from the opera "Mlada" is arranged by Rimsky-Korsakow although of the opera itself he only wrote one act, the others being supplied by Borodine and Cui. Rimsky-Korsakow's writings are, for the most part, Russian in spirit, although his love for Oriental color is evident in most of his works, "Mlada" being no exception. His best known operatic works are "The Snow Maiden," "Le Coq d'Or," and "Sadko."

In the "Mlada" Suite the outstanding feature is the elaborate orchestration. In addition to three ordinary flutes the score calls for a bass flute, an instrument very rarely used and which had to be specially sent from New York for this performance. Another rare instrument used is the piccolo-clarinet. Besides these instruments the score calls for two oboes, English horn, clarinet in E flat, three B flat clarinets, bass clarinet, two bassoons, double bassoon, six horns three trumpets, three trombones, tuba, tympani, five percussion instruments, harp and the usual strings.

The titles of the movements are self-explanatory although the second, the Redowa, is now little known as a dance. Originally it was a Bohemian dance and was introduced into Paris in 1846. It quickly attained for a short time great popularity both there and in London.

--108---

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250 Stockton Street VICTOR VICTROLAS AND RECORDS In Oakland—575 14th Street

PROGRAMME

(a) Menuet Beethoven 5. (b) Momento CapricciosoWeber (First time in San Francisco) (c) Liebesfreud Kreisler
Overture, "Merry Wives of Windsor" Nicolai 6.



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The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1920



1921

Alfred Hertz

Programme

Sixth Jair

ANNOUNCEMENT!

SEVENTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, December 31, 3:00 P. M. Sunday, January 2, 2:45 P. M.

PROGRAMME

- 1. Symphony No. 6, "Pathetique" Tschaikowsky
 Adagio—Allegro—Andante—Allegro vivo
 Allegro con grazia
 Allegro molto vivace
 Adagio lamentoso
- Prelude to "The Afternoon of a Faun".
 Symphonic Poem, "The Preludes".

SPECIAL NOTICE! There will be no concert Sunday, December 26th. The next Popular Concert will be given Sunday, January 9, 1921.

SIXTH POPULAR CONCERT

Curran Theatre

Sunday, January 9th, 2:45 P.M.

PROGRAMME

- 1. Military March Schubert
 2. Symphony, B Minor, "Unfinished" Schubert
 Allegro moderato
 Andante con moto
 3. Overture, "Oberon" Weber

 4. Overture, "The Mastersingers" Wagner
 5. (a) The Enchanted Lake Liadow
 (b) Kikimora Liadow
- 6. Ave Maria......Bach-Gounod
 (Violin obligato, Louis Persinger)

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THE SAN FRANCISCO SYMPHONY ORCHESTRA ALFRED HERTZ, Conductor

A. W. Widenham, Secretary-Manager

SIXTH PAIR SYMPHONY CONCERTS 1920—SEASON—1921 **CURRAN THEATRE** December 17th-19th

275th-276th Concerts

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JUNE 30th, 1920

Assets	-	-	-	-	- :	\$66,840,376.95
Deposits	-	1	-	-	-	63,352,269.17
Capital Actually Paid Up -	-	-	-	-	-	1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	- 2,488,107.78
Employees' Pension Fund -	-		-			330,951.36

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BEETHOVEN ANNIVERSARY PROGRAMME

In commemoration of the 150th anniversary of Beethoven's birth: December 16, 1770.

1. Overture, "Egmont"

PRELIMINARY ANNOUNCEMENT

Announcement is hereby made of the performance of Gustav Mahler's first symphony in D major at the regular pair of Symphony Concerts, January 14 and 16. This is the first performance of a Mahler symphony here and marks an epoch in the musical history of San Francisco. The nine symphonies of Mahler constitute one of the most gigantic and impressive contributions to modern music, and music lovers will, no doubt, welcome the opportunity of acquainting themselves with a work of this great master. For this occasion the orchestra will be greatly augmented and rehearsals have already commenced in order to make this event the apex of the season.

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SAN FRANCISCO

PROGRAMME

2. Concerto for Violin, D Major
Allegro ma non troppo
Larghetto—
Rondo

LOUIS PERSINGER

PROGRAMME NOTES

Ludwig van Beethoven was born at Bonn-on-Rhine, December 16, 1770, and died in Vienna, March 26, 1827. His musical education was taken in hand by his father, a strict and stern master, who taught him till 1779. At eight he played the violin well and at eleven could play Bach's "Well-tempered Clavichord" fluently and skillfully. On a visit of a few months to Vienna, in 1787, Beethoven awakened great interest by his extraordinary ability as an extempore pianist. As a composer Beethoven's life has been divided into three periods. The first period, extending roughly to 1800, includes the works which are like those of his teachers and contemporaries,—the earlier string quartets, piano sonatas, etc. The second period, up to about 1815, was the freest and fullest; the works here include the third to the eighth symphonies, Fidelio, Egmont, Prometheus, the G and E flat pianoforte concertos, the violin concerto, and the greatest sonatas. The third period includes the ninth symphony, the great string quartets, etc. This is a period of struggle in his life, and in his music the loftiness and elevation at times seem almost too great to be contained.

Beethoven regarded music pre-eminently as a vehicle of expression rather than as an exhibition of skill. To his successors, however, he belongs to the "classic" age, because although he filled the conventional forms more deeply than any other with noble thought, he still did so with constant regard to the form. He represents the greatest achievement on both sides, consideration for purity of form, and expression of high thought.

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BYRON MAUZY

250 Stockton Street VICTOR VICTROLAS AND RECORDS In Oakland—575 14th Street

PROGRAMME

Symphony, No. 7 Poco sostenuto-Vivace Allegretto Scherzo, Presto-Trio, Assai meno presto Finale, Allegro con brio



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1920



1921

Alfred Kertz

Programme

Sebenth Pair

ANNOUNCEMENT!

SIXTH POPULAR CONCERT

Curran Theatre

Sunday, January 9th, 2:45 P. M.

PROGRAMME

- 1. Overture, "Oberon" Weber
 2. Symphony, B Minor, "Unfinished" Schubert
 Allegro moderato
 Andante con moto
 3. Military March Schubert
- 4. Overture, "The Mastersingers" Wagner
 5. (a) The Enchanted Lake Liadow
 (b) Kikimora Liadow
- 6. Ave Maria Bach-Gounod
 (Violin obligato, Louis Persinger)

EIGHTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, January 14, 3:00 P. M. Sunday, January 16, 2:45 P. M.

Soloists:

LOUIS PERSINGER ARTUR ARGIEWICZ

PROGRAMME

(First time in San Francisco)

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre, from 10 A. M. on day of concert.

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THE SAN FRANCISCO SYMPHONY ORCHESTRA ALFRED HERTZ, Conductor

A. W. Widenham, Secretary-Manager

SEVENTH PAIR SYMPHONY CONCERTS

1920-SEASON-1921 **CURRAN THEATRE**

January 14th-16th 277th-278th Concerts December 31 - Jan 2

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JUNE 30th, 1920

Assets	-	-	-	-	-	\$66,840,376.95
Deposits	-	-	-	-	-	63,352,269.17
Capital Actually Paid Up -	-	-	-	-	-	1,000,000.00
Reserve and Contingent Funds	-	-	-	-		2,488,107.78
Employees' Pension Fund -						330,951.36

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PROGRAMME

INTERMISSION

NOTICE TO MEMBERS

Preliminary announcement is hereby made of the complimentary concert to be given for the members of the Musical Association in the Palm Court of the Palace Hotel, Thursday evening, January 20, 1921. Admission cards will be mailed to members in due course.

In the past numerous members of the Association have taken advantage of the opportunity to arrange dinner parties at the Hotel on the evening of the concert. Therefore, this advance notice is given in order that all members may have ample opportunity for such arrangements.

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SAN FRANCISCO

PROGRAMME.



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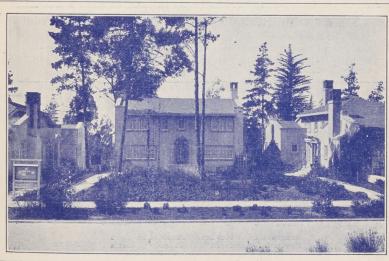
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BYRON MAUZY

250 Stockton Street VICTOR VICTROLAS AND RECORDS In Oakland—575 14th Street

PROGRAMME

Symphonic Poem, "The Preludes" Liszt



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The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1920



1921

Alfred Kertz

Programme

Sixth Hopular

ANNOUNCEMENT!

EIGHTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, January 14, 3:00 P. M. Sunday, January 16, 2:45 P. M.

Soloists:

LOUIS PERSINGER ARTUR ARGIEWICZ

PROGRAMME

- Concerto for two Violins, D Minor......Bach
 - Largo ma non tanto Allegro
- 3. Symphony No. 1, D Major.....Gustav Mahler Adagio, Allegro ma non troppo Scherzo Andante sostenuto

Allegro molto

(First time in San Francisco)

SEVENTH POPULAR CONCERT

Curran Theatre

Sunday, January 23d, 2:45 P. M.

PROGRAMME.

- Overture, "Les Dragons de Villars" Maillart Norwegian Dances, Opus 35 Grieg Alsacien Scenes Massenet 2.

At the Tavern

Under the Linden Trees

('Cello obligato, Horace Britt) (Clarinet obligato, H. B. Randall) Sunday Evening

- Dream Pantomime from "Hansel & Gretel"......
- -----Humperdinck (a) Perpetuum Mobile......Johann Strauss
 - (b) Irish Tune from County Derry......Grainger
- (c) Loin du Bal Gillet Festival Overture Lassen

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre, from 10 A. M. on day of concert.

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THE SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

A. W. Widenham, Secretary-Manager

SIXTH POPULAR CONCERT 1920—SEASON—1921

CURRAN THEATRE

January 9th 279th Concert

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JUNE 30th, 1920

Assets	-	-	-	-	-	5	\$66,840,376.95
Deposits	-	-	-	-			63,352,269.17
Capital Actually Paid Up -	-	-	-		-		1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	-	2,488,107.78
Employees' Pension Fund -	-	-	-	-	-	-	330,951.36

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PROGRAMME.

Overture, "Oberon" 2. Allegro moderato Andante con moto

NOTICE TO MEMBERS

Preliminary announcement is hereby made of the complimentary concert to be given for the members of the Musical Association in the Palm Court of the Palace Hotel, Thursday evening, January 20, 1921. Admission cards will be mailed to members in due course.

In the past numerous members of the Association have taken advantage of the opportunity to arrange dinner parties at the Hotel on the evening of the concert. Therefore, this advance notice is given in order that all members may have ample opportunity for such arrangements.

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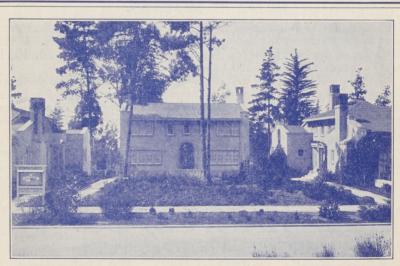
SAN FRANCISCO

PROGRAMME

3. Military March Schubert

INTERMISSION

4. Overture, "The Mastersingers" Wagner



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PROGRAMME

(a) The Enchanted Lake Liadow (b) Kikimora Liadow Bach-Gounod Ave Maria (Violin obligato, Louis Persinger) 7. "Fra Diavolo"......Auber Overture, Harmonium used in the "Ave Maria" through courtesy of Sherman, Clay & Company

The Enchanted Lake Kikimora

Liadow

Anatole Liadow, who died in 1915, was an influential modern Russian composer whose researches into the folk music of his country exerted great influence upon his compositions.

The Enchanted Lake is short and indefinite in form. Its contents do not comprise development of any particular subject matter, but rather set forth an impressionistic picture in sound of a tranquil forest, with its borders mirrored in the waters of a lake, wherein may dwell-as the Russian fairy tales describe them -the nymphs or fairies who are the tutelary guardians of many a lake and

Kikimora is a strange being who lives and grows up with the magician, Kater Bjam. From morn to eve Kikimora is the joy of the old magician to whom she relates fairy tales from far-off lands. Thin as a straw and black as a coal is Kikimora, with a head as small as a thimble, yet ever busy over her spinning wheel. From this fantastic trifle Liadow has constructed a whimsically delicate piece in the form of a Scherzo with a slow introduction.

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The San Francisco Symphony Orchestra

Maintained by The Musical Association of San Francisco

1920



1921

Alfred Kertz

Programme

Kighth Pair

ANNOUNCEMENT!

SEVENTH POPULAR CONCERT Curran Theatre

Sunday, January 23d, 2:45 P. M.

PROGRAMME

NINTH PAIR SYMPHONY CONCERTS

Festival Overture Lassen

Curran Theatre

Friday, January 28, 3:00 P. M. Sunday, January 30, 2:45 P. M.

(First time in San Francisco)

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre, from 10 A. M. on day of concert.

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ALFRED HERTZ, Conductor

A. W. Widenham, Secretary-Manager

EIGHTH PAIR SYMPHONY ORCHESTRA

1920—SEASON—1921

CURRAN THEATRE

January 14-16 280th and 281st Concerts

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HAIGHT STREET BRANCH, Haight and Belvedere Streets

DECEMBER 31st, 1920

Assets	-	-	-	-	-	-	-	-	\$69,878, 147.01
Deposits	-	-		-	-	-	-	_	66,338,147.01
Capital A	ctuall	y Paid	l Up	-	-	-	_	-	1,000,000.00
Reserve a	and Co	onting	ent Fu	nds	-	-	-	-	2,540,000.00
Employee	es' Per	nsion	Fund	_	_	-	_	-	343,536.85

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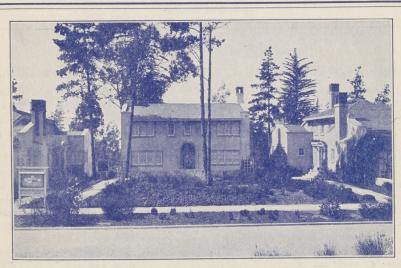
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PROGRAMME



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Allegro

SAN FRANCISCO

PROGRAMME

2. Concerto for two violins, D Minor......Bach
Vivace
Largo ma non tanto

LOUIS PERSINGER ARTUR ARGIEWICZ

Intermission

PROGRAM NOTES

Symphony No. 1, D Major......Gustav Mahler

The nine symphonies of Gustav Mahler constitute one of the most gigantic and impressive contributions to modern music. Basing himself on Wagner and Bruckner, Mahler, with unlimited wealth of fancy and noble ideas, with virtuoso control over the resources of the modern orchestra, with astonishing genius for free structure, poured forth these works which may well astound even a world accustomed to all manner of startling and novel things.

The first symphony was performed for the first time at a Philharmonic concert at Budapest under Mahler's direction, November 20, 1889. There was a production of the work at a concert of the Tonkunstler Fest at Weimar, June 3, 1894, and upon that occasion the symphony was known as the "Titan" after the romance of that name by Jean Paul Richter. The different movements of the symphony were thus described:

I. "Spring and no end." "The introduction portrays the awakening of nature at early morning." II. "Mosaic." III. "Under full sail." IV. "The hunter's funeral procession." The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy book well known to all children in South Germany. The beasts of the forest

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PROGRAMME

Symphony No. 1, D Major......Gustav Mahler 3.

Adagio, Allegro ma non troppo

Scherzo

Andante sostenuto

Allegro molto

(First time in San Francisco)

PROGRAM NOTES—(Continued)

escort the coffin of the dead forester to the grave; hares bear the banneret, while toads and crows furnish the music, and deer, foxes, and other four-legged and feathered animals of the woods conduct the procession in farcical postures. This movement, conceived as the expression of a now ironically jovial and now ghastly meditative mood, if followed immediately by "Dal" inferno (allegro furioso) as the sudden outbreak of doubt from a deeply wounded heart.

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JANUARY TWENTIETH, NINETEEN
HUNDRED AND TWENTY-ONE
NINE O'CLOCK

ALFRED HERTZ, Conductor



MEMBERS' CONCERT

PROGRAMME

1.	Concerto Grosso, Opus 3, No. 1 - Handel Allegro Grave— Moderato							
2.	Three Movements from "Peer Gynt" Suite No. 2 (By request) - Grieg Arabian Dance Abduction of the Bride Solvejg's Song							
3.	Overture, "Tannhauser" Wagner							
Intermission								
4.	Two Movements from Ballet Suite "Coppelia" Delibes							
	Slavonic Theme with Variations Dance of the Automatons and Valse							
5.	Slavonic Theme with Variations							
 6. 	Slavonic Theme with Variations Dance of the Automatons and Valse (a) Menuet Beethoven (b) Aubade Luigini (c) Irish Tune from County Derry - Grainger (d) Perpetuum Mobile Johann Strauss (e) Music Box (Valse Badinage) - Liadow							

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Persinger, Louis Concert Master and Assistant Conductor

Argiewicz, A. Asst. Concert Master

Ford, L. W. Asst. Concert Master

Amsterdam, M. B. Jr.
Mendelevitch, R.
Laraia, W. F.
Rossett, E.
Lind, W.
Cardona, F.
Czarny, W.
Koenig, H.
See, Orley
Reiss, T. H.
Ruiz, R.
Willard, J. W.
Jensen, T.

Second Violins

Minetti, G.
Manchester, W.
Allen, E. P.
Hays, W. C.
Hidden, R. L.
Helget, H.
Gold, J. T. Hartzell
Heft, A.
Paterson, J. A.
Dunn, H. A.
Creitz, F.
Hoffman, H. H.

Viola

Fenster, L.
Trainor, C.
Hahl, E.
Wismer, H.
Heinsen, C.
Triebel, A.
Purt, B.
Weiler, E.
Dierich, F.
Kolb, R.

Violoncellos

Britt, Horace King, O. Weiss, A. Villalpando, W. Kirs, R. Coletti, B. Hibbard, E. B. Hranek, C.

Basses

Lahann, J. Greene, S. Previati, L. J. Annaruini, A. Storch, A. Cassetta, L. R. Schulze, E.

Flutes

Linden, Anthony Newbauer, L. Oesterreicher, W. Orchestral Manager

Piccolo Oesterreicher, W.

Oboes
Addimando, C.
Lombardi, A.
Schipilliti, V.

English Horn Schipilliti, V.

Clarinets
Randall, H. B.
Hazlett, C.

Bass Clarinet Hazlett, C. Triebel, A.

Bassoons Kubitschek, E. La Haye, E. B. Hranek, C. Contra Bassoon

Kolb, R.

Horns
Hornig, W.
Roth, P.
Vogelsang, J. S.
Rocco, R.
Salvatore, M.

Trumpets
Barton, L. S.
Kegel, Otto
Baier, C.
Mellon, A.

Trombones
Tait, F. W.
Clark, O. E.
Bassett, F. N.

Tuba Murray, R.

Harp Attl, Kajetan Merkeley, Barbara

Tympani Wagner, Geo.

Percussion Nolting, E. A. Wagner, R. E. Sinai, J.

Celesta Conniston, Ruth M.

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Maintained by The Musical Association of San Francisco

1920



1921

Alfred Hertz

Programme

Sebenth Nopular

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NINTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, January 28, 3:00 P. M. Sunday, January 30, 2:45 P. M.

- Overture, "Russlan and Ludmilla"......Glinka (First time in San Francisco)
- 2. Andante con variazioni Scherzo Romanza Rondo

(First time in San Francisco)

Symphony No. 1, B Flat Major.....Schumann Andante un poco maestoso—Allegro molto vivace Larghetto Scherzo Allegro animato e grazioso

EIGHTH POPULAR CONCERT

Curran Theatre

Sunday, February 6th, 2:45 P. M.

SOLOIST: ARTUR ARGIEWICZ

- Overture, "Phedre" Massenet 1.
- Selections from "The Damnation of Faust".......Berlioz Minuet des Follets Dance des Sylphs Rakoczy March
- 3. Introduction and Rondo Capriccioso, for Violin

ARTUR ARGIEWICZ

- Hungarian Rhapsody No. 2....Liszt 5. (a) Dreams Wagner (b) Humoresque Dyorak (c) The BeeSchubert
 - Theme with Variations, from Suite No. 3....Tschaikowsky

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A. W. Widenham, Secretary-Manager SEVENTH POPULAR CONCERT

1920—SEASON—1921 **CURRAN THEATRE** January 23

283rd Concert

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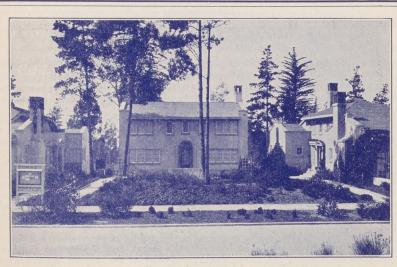
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PROGRAMME

1. Overture, "Les Dragons de Villars" Maillart
2. Two Norwegian Dances, Opus 35 Grieg

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SAN FRANCISCO

PROGRAMME

- - (Cello obligato, Horace Britt) (Clarinet obligato, H. B. Randall) Sunday Evening

Intermission

PROGRAM NOTES

Alsatian Scenes Massenet

The Alsatian Scenes was written by Massenet after the occupation of Alsace by the Germans following the Franco-Prussian war, and is a musical impression of his memories of that country. The score of the composition is prefaced with

the following annotation by the composer:

"What I recollect with most happiness is the Alsatian village on a Sunday morning at church time, the deserted streets, the empty houses with a few old people warming themselves in front of their doorways, the crowded church—and the religious chants resounding through the walls—and the tavern in the main street, with its little leaden glass windows decorated with garlands of hops and roses—Here, I say, Schmidt, something to drink!—And the song of the forest guards going to shooting practice.—Oh, what a joyous life and what gay companions!—Still farther on, it was always the same village, but with the great calm of the summer afternoons—and at the end of the lane, the long avenue of linden, under the shade of which, hand in hand, walked peacefully a pair of lovers; the girl, gently leaning towards him, whispering very softly, "Will you always love me?"—Also in the evening, in the public square, what a noise and commotion with groups of young beaux in the street, and rhythmical dancing to the songs of the country—Eight o'clock—the noise of the drums, the shrill tones of the trumpets—it was Taps. And when in the distance the last roll of the drum had died away, the women called their children from the roadway—the old folks relit their good big pipes and the gay dances would begin anew in closer rounds and more intimate couples.

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PROGRAMME

(a) Prelude Jarnefelt 5. Overture, "Tannhauser" Wagner

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ALFRED HERTZ, Conductor
A. W. WIDENHAM, SECRETARY-MANAGER

Assisted by

STANFORD GLEE CLUB

Warren D. Allen, Director



1920-SEASON-1921

ASSEMBLY HALL
STANFORD UNIVERSITY
TUESDAY, JANUARY 25, 1921
8:15 O'CLOCK

The great success of Weber's operas, particularly "Der Freischuetz" and "Euryanthe," led to an offer from the directors of Covent Garden in London for an opera to be written for production in that theatre. Weber was in failing health at the time, but undertook the commission and selected a fairy tale by Wieland, "Oberon," as the subject of the libretto. The overture was the last portion which he wrote, as it is also his last musical composition. The overture is a resume of the musical contents of the opera and has been placed among the finest of the romantic overtures the world possesses. After the introduction there is heard the prolonged horn tones representing the call of Oberon, the king of the fairies. All the elves of his kingdom obey the summons. The famous crashing chord, which comes as a striking surprise, concludes the introduction. The leading subject and the love song form the material for the main section, and the closing subject is the melody of the well-known "Ocean, thou mighty monster" aria of the third act.

2. Symphony B Minor, "Unfinished" Schubert

Allegro moderato Andante con moto

The symphony opens with a melody in the 'cellos and basses, an impressive foreshadowing of the yearning theme which the clarinet and oboe then announce with a whispering flow of string accompaniment. After an episode of appealing modulatory phrases, there is a full close in B minor followed by three transitional sustained chords in bassoon and horns which melt into G major as the 'cellos sing one of the most beautifully lyric themes ever conceived. Its repetition by the violins is interrupted by a chord of portentous warning. There is then a reminiscent repetition of the motives of the second theme in the bass. After the more vigorous harmony of full orchestra chords, canonical treatment of the second theme in beautifully melting chords in wood-wind closes the section. The development period opens with a passage that has few equals for profound expressiveness and thrilling mysticism. After a recurrence of the introductory measures of the movement in 'cellos and basses the harmony moves to a C major chord and the same theme is repeated in canonical form between the violins, bassoons and violas, the 'cellos and basses furnishing a background of ominous tremolo. The melody then rises higher and higher over harmonies of passionate appeal and a climax is reached in the despairing cry of the violins over a minor ninth harmony. The passage in its musical content and orchestral color is profoundly moving and on hearing it we may well join in Beethoven's dictum that "truly Schubert had the divine spark." The remaining measures of the short working-out consist of dramatic outbursts of full harmony in the orchestra punctuated with fragments of thematic statement in simple form. The recapitulation is normal in its regularity and is concluded by a short coda built on the introduction theme and here charged with a feeling of inexorable fatality.

A tone of sad resignation pervades the first part of the andante. A naive phrase in the strings appears after the introductory chords in the bassoon and horns. A second time announced, it has a cadence the material of which becomes an important factor of the movement's development. A second theme is then sung by all the wind instruments with a strongly marked counter-point in unison by the strings staccato. The confident but restrained joy of this phrase is in marked contrast to the preceding section.

A middle section of the movement commences with a melody in the clarinet with a syncopated string accompaniment. This is repeated in the oboe and terminates the second time in a phrase of the most graceful line answered by the oboe and flute. Then there follows a tutti of resolute feeling after which motives of the last theme are slightly developed. The movement ends with a recapitulation of all the sections in their original order and form.

3. Military March Schubert

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this march. So popular did it become that many orchestrations of it have been made, the one played today being by the late Leopold Damrosch. It was originally written for piano (four hands).

INTERMISSION

4. (a) Land-sighting Grieg

The poem, by Bjornstjerne Bjornson, describes the voyage and discoveries of Olaf Trygvason. Mr. Marsden Argall, baritone soloist, assists in this number.

- (b) By the Sea (Am Meer) Schubert

 Arranged for orchestr a by Warren D. Allen

"Clang, clang on the anvil, In the smithy by the dark North Sea."

STANFORD GLEE CLUB Warren D. Allen, Director

5. Variations on a Russian Theme:

No. I	N. Artciboucheff
No. II	J. Wihtol
No. III	A. Liadow
No. IV	N. Rimsky-Korsakow
No. V	N. Sokolow
No. VI	A. Glazounow

Six of Russia's most distinguished composers have collaborated in the production of this interesting and ingenious selection, each writer contributing one variation on the quaint little theme—the latter doubtless being some national folk-melody.

6. Prelude and Love Death from "Tristan and Isolde".......Wagner

The story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the opera in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan.

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The San Francisco Symphony Orchestra

The Musical Association of San Francisco

1920



1921

Alfred Hertz

Programme

Ninth Pair

ANNOUNCEMENT!

EIGHTH POPULAR CONCERT

Curran Theatre

Sunday, February 6th, 2:45 P. M.

SOLOIST: ARTUR ARGIEWICZ

- 1. Overture, "Phedre" Massenet
- 2. Selections from "The Damnation of Faust" Berlioz
 Minuet des Follets
 Dance des Sylphs
 Rakoczy March

ARTUR ARGIEWICZ

4. Hungarian Rhapsody No. 2. Liszt
5. (a) Dreams Wagner
(b) Humoresque Dvorak
(c) The Bee Schubert
6. Overture, "Rienzi" Wagner

TENTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, February 11, 3:00 P. M. Sunday, February 13, 2:45 P. M.

SOLOIST: KAJETAN ATTL

- 1. Overture, "The Russian Easter"......Rimsky-Korsakow (First time in San Francisco)
- 2. Concerto for Harp and Orchestra, G Major....Saint-Saens (First time in San Francisco)

Allegro

Adagio

Allegro non troppo

(First time in America)

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A. W. Widenham, Secretary-Manager NINTH PAIR SYMPHONY CONCERTS

> 1920—SEASON—1921 CURRAN THEATRE January 28, 30 285th, 286th Concerts

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Deposits	-	-	-	-	66,338,147.01
Capital Actually Paid Up -	-	-	-	-	1,000,000.00
Reserve and Contingent Funds	-	-	-	-	2,540,000.00
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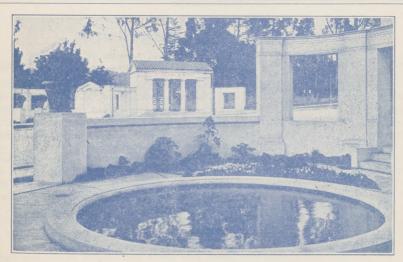
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PROGRAMME

1. Overture, "Russlan and Ludmilla"...... Glinka (First time in San Francisco)



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PROGRAMME

Romanza Rondo

(First time in San Francisco)

Intermission

PROGRAM NOTES

Suite for Orchestra, Opus 19 Dohnanyi

This suite is in four movements, the first being an Andante con variazioni in F sharp minor but ending in major. The second is a Scherzo in A minor, the opening, with wood winds, and then strings, reminding one of the familiar "Midsummer Night's Dream" Scherzo. But it is worked out in a modern fashion, a noteworthy passage being an "organ point" on A in the violas, and 'cellos, playing rapidly repeated sixteenth notes, alternating an open string A with the A on the neighboring strings. Then there are piquant effects on the harp with harmonics from the strings. The third movement is a Romanza, in F major, first an oboe solo, then a 'cello solo; then the key changes to F sharp minor, and the romantic qualities of the English Horn are brought into requisition. The last movement, a Rondo, is built on a vigorously rough theme on the strings, in A major; the theme of the Andante is quoted towards the close. As a whole, this work, though built on old models, has been given a modern spirit; and there is no vain searching after odd and bizarre effects.

The work is scored for three flutes, two oboes and English Horn, two clarinets and bass-clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, harp, kettledrums, triangle, cymbals, bass drum, snare

drum, castanets and the usual strings.

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PROGRAMME

"Scheherazade" Rimsky-Korsakow 3.

The Sea and Sindbad's Ship.

The Narrative of the Calendar Prince.

The Young Prince and the Young Princess.

Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

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A ruling of the solicitor of the bureau of Internal Revenue of the Treasury Department exempts contributions and gifts for the support of an association organized and operated exclusively to give musical concerts, the programs being of an educational character and no part of the net earnings of which inure to the benefit of any private stockholder or individual. Therefore, contributions to the Musical Association of San Francisco are treated in the same manner as gifts to incorporated charities.

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1920



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Programme

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TENTH PAIR SYMPHONY CONCERTS.

Curran Theatre

Friday, February 11, 3:00 P. M. Sunday, February 13, 2:45 P. M.

SOLOIST: KAIETAN ATTI.

- Overture, "The Russian Easter"......Rimsky-Korsakow (First time in San Francisco)
- Concerto for Harp and Orchestra, G Major....Saint-Saens 2. (First time in San Francisco)
- Symphony No. 1, B Flat Major....Schumann 3. Andante un poco maestoso-Allegro molto vivace Larghetto Scherzo Allegro animato e grazioso

NINTH POPULAR CONCERT Curran Theatre

Sunday, February 20th, 2:45 P. M.

SOLOIST: HORACE BRITT, 'CELLIST

- 1. Festival Overture 2. Peer Gynt Suite No. 2. Grieg Festival Overture Lassen Arabian Dance Peer Gynt's Home-Coming Solvejg's Song
 (a) Romance Faure
- (b) The Swan Saint-Saens (c) Serenade Espagnole Glazounow
 HORACE BRITT

- Music from "Samson & Delilah"......Saint-Saens Dance of the Priestesses of Dagon Bacchanale
- (a) Wedding Procession Grieg
 (b) Valse Triste Sibelius
- (c) Perpetuum Mobile Johann Strauss Theme with Variation from Suite No. 3.....Tschaikowsky

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ing	"The San Francisco Symphony Orchestra"
	es to pay for a period of THREE (3) consecutive years on each day of September, commencing September 1, 1921, the sum of
	Hundred Dollars
to sa	In the event of my death this guarantee shall lapse and same shall be a claim against my estate. (Signature)
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DECEMBER 31st, 1920

Assets	-		-	-		\$69,878, 147.01
Deposits	-	-	11	-		66,338,147.01
Capital Actually Paid Up	-	-	-	19,00		1,000,000.00
Reserve and Contingent Fund	ds	-	-	4	1	2,540,000.00
Employees' Pension Fund	- 1		-	-	-	343,536.85

ANNOUNCEMENT!

TENTH PAIR SYMPHONY CONCERTS.

Curran Theatre

Friday, February 11, 3:00 P. M. Sunday, February 13, 2:45 P. M.

SOLOIST: KAJETAN ATTL

Vareakow

4.	Music from "Samson & Delilah"	
	Dance of the Priestesses of Dago	on
	Bacchanale	
5.	Funeral March of a Marionette	Gounad
6.	(a) Wedding Procession	Grieg
	(b) Valse Triste	Sibelius
	(c) Perpetuum Mobile	Johann Strauss
7.	Theme with Variation from Suite No.	3Tschaikowsky

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ALFRED HERTZ, Conductor A. W. Widenham, Secretary-Manager EIGHTH POPULAR CONCERT

> 1920—SEASON—1921 CURRAN THEATRE February 6th 287th Concert

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DECEMBER 31st, 1920

Assets	-		-		\$69,878, 147.01
Deposits	-	-			66,338,147.01
Capital Actually Paid Up	-	-	4,3		1,000,000.00
Reserve and Contingent Funds	-	-		2	2,540,000.00
Employees' Pension Fund -	1	-		1 _6	343,536.85

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PROGRAMME

Overture, "Phedre"

 Selections from "The Damnation of Faust"

Berlioz

Minuet des Follets Dance des Sylphs Rakoczy March

PROGRAM NOTES

"The Damnation of Faust," a dramatic legend in four parts, was produced under the composer's direction in 1846 at the Opera Comique in Paris. Although a failure at first, it later achieved great success, although not until after Berlioz' death. Today it is probably the most universally popular of all the master's compositions.

The "Minuet des Follets," or the "Minuet of the Will-o'-the-Wisps," is participated in by the evil spirits, summoned by Mephistopheles, who appear forthwith and surround Marguerite's home. The "Dance des Sylphs" concludes the second part of the work. Faust is sleeping in a meadow along the banks of the Elbe and Mephistopheles summons the gnomes and sylphs to fill the mind of Faust with lovely fancies. It is a fairy waltz, of filmy delicacy, and is based on the slumber song which immediately precedes it. As is doubtless known to every one, the "March Hongroise" or the "Rakoczy" march, did not originate with Berlioz—being based instead on a very old and famous Hungarian tune. Berlioz march is but an orchestral adaptation of this celebrated melody, written especially for a concert at Pesth.

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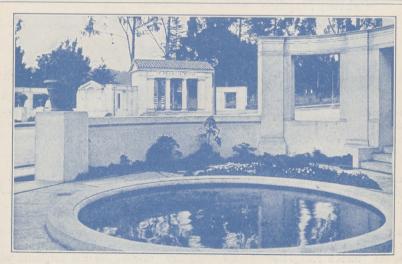
PROGRAMME

3. Introduction and Rondo Capriccioso, for Violin and
OrchestraSaint-Saens

ARTUR ARGIEWICZ

(Louis Persinger conducting)

Intermission



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PROGRAMME

Hungarian Rhapsody No. 2 Liszt (a) Dreams Wagner
(b) Humoresque Dvorak (c) The BeeSchubert Overture, "Rienzi" Wagner

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1920



1921

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Programme

Tenth Pair

ANNOUNCEMENT!

NINTH POPULAR CONCERT Curran Theatre

Sunday, February 20th, 2:45 P. M.

SOLOIST: HORACE BRITT, 'CELLIST

1.	Festival Overture	Lassen
2.	Peer Gynt Suite No. 2	Grieg
	Abduction of the Bride	
	Arabian Dance	
۰	Peer Gynt's Home-Coming	
	Solvejg's Song	
_		-

(a)	Romance	Faure
(b)	The Swan	Saint-Saens
(c)	Serenade Espagnole	Glazounow

HORACE BRITT

4.	Music from "Samson	& Delilah"	Saint-Saens
	(a) Dance of the	Priestesses	of Dagon

۸	a	Dance of the	- 1	TICOLCOGCO	OI	Dagon
((b)	Bacchanale				

5.	Funeral March of a Marionette	.Gounod
6.	(a) Wedding Procession	Grieg
	(b) Valse Triste	Sibelius
		n Straites

Theme with Variation from Suite No. 3.....Tschaikowsky

ELEVENTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, February 25, 3:00 P. M. Sunday, February 27, 2:45 P. M.

1.	"A Faust Overture" Wagner
2.	"Vaegtervise" (Fantasy on Danish Folksongs)
	Paul Juon

(First time in America)

(First time in America)

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A. W. Widenham, Secretary-Manager TENTH PAIR SYMPHONY CONCERTS

> 1920—SEASON—1921 **CURRAN THEATRE** February 11, 13 288th, 289th Concerts

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Deposits		. 4	-	-	-	-	-	-	66,338,147.01
Capital A	ctuall	y Paid	Up	-	-	-		2	1,000,000.00
Reserve a	nd Co	ntinge	ent Fu	inds				-	2,540,000.00
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RAY BROWN IN S. F. CHRONICLE:

Sparkling and delightfully vivacious in manner, and masterly in clarity of technique.

REDFERN MASON IN S. F. EXAMINER:

Argiewicz has delicacy and virility; he is a fine artist.

ALFRED METZGER IN P. C. MUSICAL REVIEW:

We do not hesitate to pronounce him a violin virtuoso of the first rank.

THE N. Y. TIMES:

Possessor of artistic taste and finish.

NEW YORK JOURNAL:

Authoritative position among musicians.

THE TIMES (LONDON):

As he played the Vieuxtemps concerto with Mr. Fritz Kreisler at the piano, we had to realize that a performance of wonderfully unified expression was in progress. The eloquence of his phrasing, the purity of his tone and his broad understanding of each composition which he played, mark him as an artist who commands attention.

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YSAYE:

When in art youth, exceptional talent and great learning join hands, the result must be extraordinary. By saying the above I have Mr. Artur Argiewicz in mind, whom I recommend as a true artist and a great violin instructor.

(Signed) Eugene Ysaye

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KREISLER:

I consider Mr. Artur Argiewicz a splendid violinist of highly artistic attainments and a superior teacher, under whose guidance advanced pupils as well as beginners are sure to make rapid strides musically as well as violinistically.

(Signed) Fritz Kreisler

GODOWSKY:

It is a privilege and a pleasure to an artist to propagate that which is true and good in art. As Mr. Artur Argiewicz has superior talent, great knowledge and full sense of responsibility, he fulfills all the highest requirements of a great artist. As a teacher, he is ideal.

(Signed) Leopold Godowsky



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to said Association.

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(Signature)....

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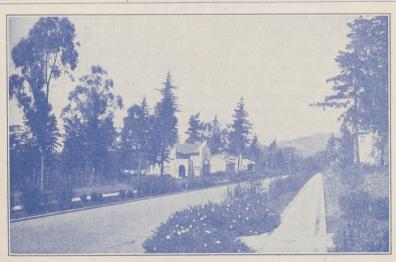
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PROGRAMME

Symphony No. 1, B Flat Major.....Schumann Andante un poco maestoso-Allegro molto vivace Larghetto Scherzo Allegro animato e grazioso

Intermission



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SAN FRANCISCO

PROGRAMME

2. Concerto for Harp and Orchestra, G Major.....Saint-Saens
(First time in San Francisco)
KAJETAN ATTL

PROGRAMME NOTES

- Overture, "The Russian Easter"......Rimsky-Korsakow
 - Between the title page and score stands the following "programme":

 Let God arise, let His enemies be scattered,

 Let them also that hate Him flee before Him.

 As smoke is driven away, so drive them away.

 As wax melteth before the fire, so let the wicked perish at the presence of God.

-Psalms lxviii.

In a slow, mystic pace, of ancient irregular rhythm, chants the stern theme, breaking from a pause into a free rhapsody of solo violin. In even time an answering phrase strikes gently in 'cello solo, to waving strings and tremulous flutes. Between the verses is ever a brief fantasy of single figure. The chant is rehearsed with new voices, the flute in free cadenza, the clarinet with answering phrase. Now the first motive wanders Andante lugubre among the stern hues of the pontifical brass and reed, or into soft trembling strings that rise into overwhelming burst, amid dashes of the harp. Then comes the full revelling tempest Allegro agitato, in the main legend, that hushes suddenly into a new seraphic chant in slower and serener swing. On sings the angelic anthem, softly at first, then rising into exultation with a fantasy of the trumpet. We cannot resist the contrast of the two chants—the first sombre and almost savage, the second with a heavenly benison. A recitation of trombone solo heralds the returning storm of agitation, with full savage stress as of clashing

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PROGRAMME.

Overture, "The Russian Easter"......Rimsky Korsakow

(First time in San Francisco)

PROGRAMME NOTES—Continued

lower brass. Or as the quicker chant is whistling and shrieking above a serene slower rhythm blows heavy in the basses. Again in quieter pace sings the sweeter hymn in strings and reed. The last long revel is preceded by a meditative phrase of the solo violin. In all this tintinnabulation of harp, cymbals and triangle, of the drum, the gong and finally the higher clanking bells, there is no further sign of the first dread chant. The second enters in choir of low brass and drives on to a jubilant song of the whole chorus of the wind. At last, in majestic sweep, all the basses sound the solemn chant that turns to a festive revel in glad major.

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

FIFTH BERKELEY CONCERT THURSDAY EVENING FEBRUARY 17, 1921

8:15 O'CLOCK

PROGRAMME

INTERMISSION

.2. Variations on a Russian Theme:

 No. I
 N. Artciboucheff

 No. II
 J. Wihtol

 No. III
 A. Liadow

 No. IV
 N. Rimsky-Korsakow

 No. V
 N. Sokolow

 No. VI
 A. Glazounow

3. Prelude and Love Death from "Tristan and Isolde"..........Wagner

With most masters the first symphony is but tentative—is, after all, a mere academic essay. No one thinks of Haydn's or Mozart's first symphony; Beethoven's had little of his musical individuality, nor did it emerge from the shadow of his elders. It is interesting to count and to find merely two, Schumann and Brahms, who in the first symphonic work gave an important message. It is, of course, somewhat a matter of age. Brahms had waited longest, and it is not strange that his first word was perhaps the boldest of all.

The opening Sostenuto is like a solemn prologue. Gathering masses move slowly down (in the wind) in doubled thirds, against a rising phrase of strings. Slowly the double pulse rouses the rhythmic motion. Hollow picking of strings and piping of wind are answered with an appealing strain. A big, conclusive sweep of descending chords leads to the first budding sign of main theme. When the Allegro theme is upon us with its force and motion, the new strain of violins, such is the maze of motives, is a mere counter-theme to the former phrases of slow-moving harmonies. For, with new vigor of motion, these surging chords are the real theme of Allegro as of Sostenuto and of a later phrase. Thus the sense of pressing onward groping and struggling through heavy masses, first dimly, then with joyous hope is the clear idea of this heroic symphony.

Indeed, the Allegro theme seems to have less of melody than of spring of motion. Other earlier phrases appear, as of the picking strings, only they are transformed in strength and stride. The two elements that most impress us are the fullness of thought of the invocation, holding all the germs of the Allegro song, and then the mastering movement of it all. In the second movement is the sure sign of great tonal poetry, an Andante melody, tranquil in pace and charged with deep feeling. An especial touch is the big sweep of cadence when we suddenly feel the first motive in lowest basses. Later, in a mood of the rhapsody, is a freer carolling song of the oboe, in fine contrast with the deeper vein of the main melody, that returns in the wood with a new tuneful counter-theme in the higher strings.

The Adagio prelude of the last movement begins with a dim passing of chords like clouds across the tonal horizon, all in the spirit of the first prologue. But now the harmonies of the woodwind are topped with a clear melodic idea in high strings, entirely new. This is the central element in the subtle design. Dangerous as is the injection of a meaning, there is probably nowhere in music a clearer suggestion of impending victory after groping and striving. The climax of this prelude is the famous passage where out of a mass of heaped and strained expectation there flashes, like a ray from heaven, amid softest hum of light wood and lowest brass and strings, a herald phrase in clear and passionate notes of the horn—herald for the new screne song in the first array of martial tones and step.

Variations on a Russian Theme.

Six of Russian's most distinguished composers have collaborated in the production of this interesting and ingenious selection, each writer contributing one variation on the quaint little theme—the latter doubtless being some national folk-melody. The first variation by N. Artciboucheff is a spirited movement in march tempo. Variation II, a short, sprightly movement, was written by Joseph Wihtol. Variation III, by Anatole Liadow, is a bright little piece in the general spirit of a scherzo. Variation IV is by Nikolas Rimsky-Korsakow. In this attractive movement the theme is developed something after the manner of a polonaise. The fifth variation is an expressive movement in slow tempo by Nicholas Sokolow. The sixth variation is by Alexandre Glazounow, and is in the brilliant style made familiar by the many of this dashing young writer's compositions which have been presented in the past.

Prelude and Love Death from "Tristan and Isolde". Richard Wagner

The Prelude is all built on the main motive of irresistible passion. Wagner himself has given a verbal account of the content of the prelude in one of his writings, where, after the mention of the fatal drink, he says:

"Now there is no end to the yearnings, the longing, the delight and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship all vanish like a baseless dream. Only one thing survives; desire, desire unquenchable, and ever freshly manifested longing-thirst and yearning. The only redemption: death, the sinking into oblivion, the sleep from which there is no awakening. The musician who chose this theme for the prelude to his love-drama, as he felt that he was here in the boundless realm of the very element of music, could have only one care; how he should get bounds to his fancy; for the exhaustion of the theme was impossible. Thus he took once for all this unsatiable desire; in long-drawn accents it surges up, from its first timid confession, its softest attraction, through throbbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain, Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, till at last, in the depth of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstacy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force.

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IRVING PICHEL February 23, 1921, at 8:15 p.m. The public will be welcome

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Admission fifty cents, no war tax

Sixth Berkeley Concert, Thursday Evening, February 24, 1921

1. Overture, "Russlan and Ludmilla" Glinka
2. Symphony B Minor, "Unfinished" Schubert
Allegro moderato
Andante con moto
3. "A Faust Overture" Wagner

INTERMISSION
4. Suite, Opus 19
Andante con variazioni
Scherzo

In connection with these concerts, the management of the Greek Theatre announces a series of four talks on the symphonies, illustrated at the piano, to be given by Donald B. Clark on the Monday evenings preceding the concerts, in 11 Wheeler Hall, at 8 o'clock. The public will be welcome.

Romanza Rondo

The San Francisco Symphony Orchestra

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1920 CONTINUED 1921

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Alfred Kertz

Programme

Kinth Popular

ANNOUNCEMENT!

ELEVENTH PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, February 25, 3:00 P. M. Sunday, February 27, 2:45 P. M.

- 1. "A Faust Overture" Richard Wagner
- 2. "Vaegtervise" (Fantasy on Danish Folksongs)....... Paul Juon

 (First time in America)

Allegro Adagio Allegro

Allegro non troppo

(First time in America)

LAST POPULAR CONCERT

Curran Theatre Sunday, March 6, 2:45 P. M.

- 1. Overture, "The Flying Dutchman" Wagner
- 2. Suite, Opus 19 Dohnanyi
 Andante con variazioni

Scherzo Romanza Rondo

(By request)

- 3. Tone Poem, "Finlandia".....Sibelius
- 4. Dance of the Happy Spirits from "Orpheus".......Gluck Flute obligato, Anthony Linden
- - Violin obligato, Louis Persinger

 (b) Pizzicati from "Sylvia" Delibes

 (c) Loin du Bal Gillet
- 6. Rhapsody, "Espana" Chabrier

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THE SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

A. W. Widenham, Secretary-Manager

NINTH POPULAR CONCERT

1920—SEASON—1921 **CURRAN THEATRE** February 20

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291st Concert

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Assets	-	-	-	-	-,	-	-	-	\$69,878, 147.01
Deposits		-	-	-		-	-	_	66,338,147.01
Capital A	ctuall	y Paid	Up	-	-	-	-	-	1,000,000.00
Reserve a	nd Co	ntinge	nt Fu	inds		-	-	-	2,540,000.00
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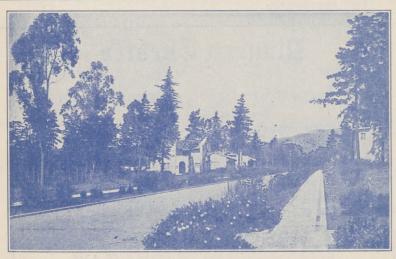
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SAN FRANCISCO

PROGRAMME

- Three Numbers for 'Cello and Orchestra-3.
 - (a) Romance Faure (b) The Swan Saint-Saens

HORACE BRITT

Intermission

- Music from "Samson and Dalilah".......Saint-Saens
 - (a) Dance of the Priestesses of Dagon
 - (b) Bacchanale

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 "Johnathan Makes a Wish" Stuart Walker
- "The Queen's Enemies" Lord Dunsany
- "A Night at the Inn"

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> 250 Stockton Street VICTOR VICTROLAS AND RECORDS In Oakland—575 14th Street

PROGRAMME

- (a) Wedding Procession Grieg (A Musical Joke)
- Theme with Variations from Suite No. 3......Tschaikowsky

Patrons are earnestly requested not to put on hats or wraps before the end of a number. Those who wish to leave before the end of the concert are requested to do so between the numbers. The last number requires about 15 minutes to perform.

SIXTH BERKELEY CONCERT

Thursday, February 24, 8:15 P. M.

Harmon Gymnasium, University of California

Overture, "Russlan and Ludmilla," Glinka; Symphony B Minor, 'Unfinished," Schubert; "A Faust Overture," Wagner; Suite, Opus 19, Dohnanyi.

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

SIXTH BERKELEY CONCERT

THURSDAY EVENING FEBRUARY 24, 1921

8:15 O'CLOCK

PROGRAMME

1. Overture, "Russlan and Ludmilla" Glinka
2. Symphony B Minor, "Unfinished" Schubert
Allegro moderato
Andante con moto
3. "A Faust Overture" Wagner

INTERMISSION
4. Suite, Opus 19 Dohnanyi
Andante con variazioni
Scherzo
Romanza
Rondo

Note.—Horace Britt, 'cellist; H. B. Randall, clarinetist, will be soloists at the seventh Berkeley concert, March 3, 1921.

UNIVERSITY OF CALIFORNIA GREEK THEATRE

SAMUEL J. HUME, Director

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"The Pre-Raphaelite Movement"
by Mme. Agresti

March 9, 1921 Admission fifty cents, no war tax

JOINT RECITAL in Wheeler Auditorium by Lawrence Strauss and Stephanie Schehatovich March 15, 1921, 8:15 p.m. Admission fifty cents, no war tax

Seventh Berkeley Concert, Thursday Evening, March 3, 1921

INTERMISSION

- 2. Overture, "The Russian Easter" Rimsky-Korsakow
 3. Under the Linden Trees, from "Alsacien Scenes" Massenet
 "Cello Obligato, Horace Britt
 Clarinet Obligato, H. B. Randall
- 4. Symphonic Poem, "Les Preludes" Liszt

In connection with these concerts, the management of the Greek Theatre announces a series of four talks on the symphonies, illustrated at the piano, to be given by DONALD B. CLARK on the Monday evenings preceding the concerts, in 11 Wheeler Hall, at 8 o'clock. The public will be welcome.

The San Francisco Symphony Orchestra

Maintained by The Musical Association of San Francisco

1920



1921

Alfred Hertz

Programme

Elebenth Pair

ANNOUNCEMENT!

LAST POPULAR CONCERT

Curran Theatre Sunday, March 6, 2:45 P. M.

1.	Overture, "The Flying Dutchman"	Wagner .Dohnanyi
	Andante con variazioni Scherzo	
	Romanza	
	Rondo	

(By request)

3.	Tone Poem, "Finlandia"	Sibelius
4.	Dance of the Happy Spirits from "Orpheus"	Gluck
	Flute obligato, Anthony Linden	
5.	(a) Air for G String from Suite No. 3	Bach
	Violin obligato, Louis Persinger	
	(b) Pizzicati from "Sylvia"	Delibes
	(c) Loin du Bal	Gillet
6.	Rhapsody, "Espana"	.Chabrier

LAST PAIR SYMPHONY CONCERTS

Curran Theatre

Friday, March 11, 3:00 P. M. Sunday, March 13, 2:45 P. M.

1.	Concerto Grosso, Opus 3, No. 1	Handel
2.	Symphony, G Minor	Mozart

3.	A Sketch of	the Steppes of Central AsiaBorodin	
4.	Tone Poem,	"Death and Transfiguration"R. Strauss	

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DECEMBER 31st, 1920

Assets	-	-	-	-	-	-27	-	4	\$69,878, 147.01
Deposits	-	-	-	-	-	-	-	-	66,338,147.01
Capital A	ctually	y Paid	l Up	-	-		-	-	1,000,000.00
Reserve a	nd Co	nting	ent F	unds	-	-	-	-	2,540,000.00
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I am sure that if it were possible for me to see each one of you face to face and ask you the question: "Do you wish the Orchestra to be continued?" your answer would be "Yes."

Also I am sure that if I could convince you that the continuance of the Orchestra depended upon whether or not you would help, you, without exception, would gladly make a real sacrifice and would give until it burt.

There is now a definite emergency. The present Season is near its close. It will be impossible to give future seasons of concerts unless the necessary Guarantee Fund is provided. The musicians must be informed, without delay, whether or not they will be re-engaged.

As I cannot interview each one personally, will you not consider this a personal appeal to each one of you to renew your membership in the Association or to become a new member?

To secure the amount necessary will require many new subscriptions besides the renewal of all past pledges. Not one of you can be spared.

The future of the Orchestra is at stake. If the Orchestra is lost, it will be because of your delay or failure to act.

Musical Association of San Francisco

(Sign the Pledge on Reverse hereof)

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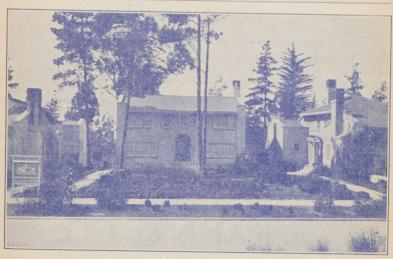
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PROGRAMME

1. "A Faust Overture" Richard Wagner



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SAN FRANCISCO

PROGRAMME

2. "Vaegtervise" (Fantasy on Danish Folk-songs)..........Paul Juon (First time in America)

Intermission

Patrons are earnestly requested not to put on hats or wraps before the end of a number. Those who wish to leave before the end of the concert are requested to do so between the numbers. The last movement of the symphony requires about 8 minutes to perform.

PROGRAM NOTES

2. "Vaegtervise" (Fantasy on Danish Folk-songs).......Paul Juon

Paul Juon was born in Moscow in 1872 and after studying in Moscow and Berlin he settled in the latter city where he became a professor at the Hochschule. His works include two symphonies, considerable chamber music and many piano compositions.

The inspiration for the "Vaegtervise" was the big clock on the city hall in Copenhagen, which strikes every quarter hour. After the hour has been struck the chimes play a little tune, "The Vaegtervise." In order to give more variety to the composition the composer used two other Danish folk-songs against the theme of the "Vaegtervise": "Dronning Dagmar" and "Ridderen i Lunden."

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250 Stockton Street VICTOR VICTROLAS AND RECORDS In Oakland—575 14th Street

PROGRAMME.

Allegro Adagio

Scherzo, Allegro Allegro non troppo

(First time in America)

This symphony is one of the most recent compositions of Cornelis Dopper, and is being played today from manuscript for the first time in America, although it has been given frequently in Amsterdam and other places throughout Europe. The entire work is very distinctive, although the last movement, because of its strikingly descriptive character, is best adapted for analysis, it being

indicative of the general spirit of the work.

The last movement is an impression of a kirmes in Amsterdam. The merry and festive atmosphere is represented by the first theme, which has an unmistakably Dutch character. After the exposition of this theme there follows a description of the crowd in the square. The chimes play the Wilhelmus (the national anthem of the Netherlands royal house). A group of boys and girls are shouting the Oranje Boven (a patriotic folk-song). The festive theme is repeated, followed by the second theme played by the trumpets and trombones. A tremendous beat on the bass drum is followed by the trombones and trumpets in a double fugue accompanied by the Oranje Boven in the high and low instruments. The festive theme is again repeated accompanied by the Oranje Boven and the Wilhelmus in different keys and rhythms. A bell sounds; it is a street car squeezing its way through the dense crowd in the square. A hand-organ plays; the people dance and sing. Against the 3-4 rhythm the trumpets play the Oranje Boven in 2-4 time while the tuba plays fragments of the "Piet Hein" (a folksong); the uproar increases. Once more the street car gong is heard above the noise. The crowd moves over to where the fire-works are to be displayed. Soon the first sky-rocket shoots off; a sudden silence except for the sigh of the night wind. A lonesome fellow who has been celebrating too much sings part of the Wilhelmus (double-bass solo) pretty much out of tune. The noise recommences and the movement ends with the festive theme, the Wilhelmus, the Oranje Boven and the dancing theme all played simultaneously. -205-

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

SEVENTH BERKELEY CONCERT

THURSDAY EVENING

MARCH 3, 1921

8:15 O'CLOCK

PROGRAMME

Soloists: { HORACE BRITT, 'Cellist H. B. RANDALL, Clarinetist

INTERMISSION

- 2. Overture, "The Russian Easter" Rimsky-Korsakow

At rough glance this first of Schumann's symphonies seems to begin in a way frequent with older masters: the premise of a motto, a basic theme of the whole. Such appears the beginning phrase, in horns claimed by echoing chorus. Gradually the tempo quickens in the same figure, with ever-growing sound, until from majestic march we have dashed into liveliest gaiety. Now the theme is here in the same movement, though transformed in rate. We might very well presume the basic quality of our original strain. But we must be chary in this kind of reading. The whole symphony has no deep, philosophic quality. It is simply unpremeditated joy—written at the climax of the composer's

happiness, that is, shortly after his marriage to Clara Wieck.

The Allegro theme begins with the most infectious spirit in the full band, answered saucily in a running phrase from violins. The jolly repartee continues until, in the second melody, there is an outward droop of mood. At least from the electric sprightliness of the main tune and its setting there is a sudden change to a naive, personal vein. After the climax of discussion there is a new melody, the kind of secular hymn in which Schumann toward the close, before the final burst, will give a special, poetic, conclusive confidence. Here it is first given in the strings. The Larghetto is one simple sincere song, a stay of merriment; but there is no sadness, rather a settled, deep content. There is none of the strife of discussion, nor the thread of story; but there is the clear, steady outpouring of melody. Both subjects are sung clearly, beyond the need of quoting. The second is a mere episodal foil to the mood and flow of the first. But what would in epic Allegro be discussion is here, in lyric Andante, a kind of tonal musing on a strain—gotten somehow from the close of the main theme, cast about in voices of wood and strings, while 'cellos and violas are at the same time discussing another.

In the Scherzo (molto vivace) is a return to pure individual exuberance, free from all burden of hidden connection of deep meaning. There is no mistaking the clear succession of melodies. The minor key adds no sombre tinge, though it may give forth a certain boisterous air. By contrast, the first Trio has a daintiest, most intimate naivete, though it is almost too quickly said to catch. The second Trio is rather the reflective stage—there are no new sensations or

emotions.

The Finale seems to have the gaiety of the ballroom. There may be darker figures here and there, but they only prove to be in masquerade, with an air almost of flippant frivolity. The main tune has the infectious gait of the dance. The second theme has a legendary tinge that is belied by its lightness and by the comic interruption of a rough unison phrase, which has a decided mock seriousness. After the very serious discussion, in full earnest, as always with Schumann, we are back in the dancing main melody. Later we seem even to hear the motto suggested in the brass. The end is almost martial, in the broad spirit of the beginning.

Overture, "The Russian Easter" Rimsky-Korsakow

The work opens with an Introduction in which a melody of the Russian Church is given out by the wood-wind. The strings take it up, and there is a cadenza for a solo violin leading to a section in which a phrase is reiterated by a solo violoncello. The trombones repeat the opening chant, antiphonally answered by the strings. There is another cadenza for the solo violin. The first five notes of the chant are developed; a tremulous figure for the divided strings, and sweeping glissando passages for the harp lead into the main movement. The principal theme, heard in the first violins, is drawn from the ecclesiastical melody of the Introduction. This is worked over at considerable length, and is succeeded by a second subject in E minor, which is allotted to the violins (two of them playing harmonics), the accompaniment consisting of a triplet figure in the harp, and reiterated chords in the wood-wind. The

melody is interrupted by a call of the horns and trumpets, and a new section follows, in which the percussion instruments play an important part. The woodwind work out the second theme, and there is heard a recitative for the trombone. The original tempo is resumed (rhythm given out by the kettledrums) and there is some development of the principal theme. The customary recapitulation now sets in, its principal subject more fully scored than in the exposition. The second theme, now in G major, is the same, as to the melody, as that in the first portion of the overture, but it is scored differently. There is a lengthy coda, made up of material previously presented, and in which there is much employment of percussion instruments. At the close the second theme is vociferously given out by the trambones and lowest strings.

The "Alsacien Scenes" was written by Massenet after the occupation of Alsace by the Germans following the Franco-Prussion war, and is a musical impression of his memories of the peaceful pre-war lays in that country. The third movement, "Under the Linden Tree," is descriptive of a calm summer afternoon and a pair of lovers, hand in hand, in the shade of the linden tree; the girl, gently leaning toward him, whispering very softly, "Will you always love me?" The atmosphere of the entire composition is that of serene peace and happiness.

Symphonic Poem, "Les Preludes" Liszt

This work has a preface by the composer, who refers in a footnote to the "Meditations poetiques" of Lamartine: "What else is our life thana series of preludes to that unknown song of which the first solemn note is struck by death? Love is the morning glow of every heart; but in what human career have not the first esctasies of bliss been broken by the storm, whose cruel breath destroys fond illusions, and blasts the sacred shrine with the bolt of lightning. And what soul, sorely wounded, does not, emerging from the tempest, seek to indulge its memories in the calm of country life? Nevertheless, man will not resign himself for long to the soothing charm of quiet nature, and when the trumpet sounds the signal of alarm, he runs to the perilous post, whatever be the cause that calls him to the ranks of war—that he may find in combat the ful consciousness of himself and the command of all his powers."

The work is based on two themes, the first one opening the composition pizzicato pianissimo in the double basses with mysterious effect, hinting at the "unknown song." The theme is then enlarged and repeated on D, running finally into a dominant chord in G, and working up in a grand crescendo to the fortissimo outbreak in which all the bass instruments carry the melody repeated with different harmonies and ever-increasing force, until it appears after a rapid decrescendo in a l'istesso tempo in the violins. The violins connect or lead into the different repeats with a soaring figure, while the basses have a figure which appears somewhat as in the pastorale. Then follows the stormy period breaking in on life's happy spring. It will not be difficult for the listener to trace the detached portions of the motive, which appear throughout in connection chiefly with chromatic runs and a superabundance of diminished seventh chords. When the skies brighten again, the motive appears in its most charming form with an accompaniment in color and form exceedingly graceful, and flowing naturally into the Allegretto pastorale, which is built up on the motive, using the same at first with great ingenuity as a leading motive, and bringing out its pastoral character by the skillful use of oboes, clarinets, etc. The dreamy, swinging motion of the movement is finally interrupted by two abrupt chords, and the Allegro marziale opens with horns and trumpets, connecting with the second theme in its martial garb and leading in triumphant measures to a repetition of the main theme, only reënforced with all the resources known to the modern orchestra, bring the work to an end in a tremendous burst of sonority.

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LAST BERKELEY CONCERT, MARCH 10

Allegro

Grave-

Moderato

Allegro molto

Andante

Menuetto

Finale—Allegro assai

INTERMISSION

- 3. A Sketch of the Steppes of Central Asia Borodin
- 4. Tone Poem, "Death and Transfiguration" R. Strauss

In connection with these concerts, the management of the Greek Theatre announces a series of four talks on the symphonies, illustrated at the piano, to be given by DONALD B. CLARK on the Monday evenings preceding the concerts, in 11 Wheeler Hall, at 8 o'clock. The public will be welcome.

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- 1. Concerto Grosso, Opus 3, No. 1 Handel
 Allegro
 Grave—
 Moderato
- 2. Symphony, G Minor Mozart
 Allegro molto
 Andante
 Menuetto
 Finale
- 3. A Sketch of the Steppes of Central Asia.....Borodin
- 4. Tone Poem, "Death and Transfiguration".......R. Strauss

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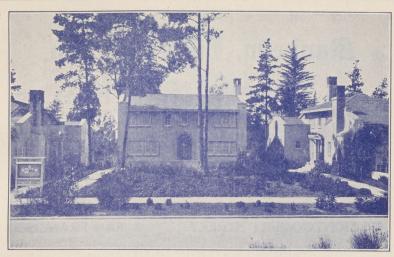
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PROGRAMMF.

- Overture, "The Flying Dutchman" Wagner
- Suite, Opus 19. Dohnanyi
 - Adante con variazioni Scherzo
 - Romanza
 - Rondo

(By request) INTERMISSION

PROGRAM NOTES

This suite is in four movements, the first being an Andante con variazioni in F sharp minor but ending in major. The second is a Scherzo in A minor, the opening, with wood winds, and then strings. reminding one of the familiar "Midsummer Night's Dream" Scherzo. But it is worked out in a modern fashion, a noteworthy passage being an "organ point" on A in the violas, and 'cellos, playing rapidly repeated sixteenth notes, alternating an open string A with the A on the neighboring strings. Then there are piquant effects on the harp with harmonics from the strings. The third movement is a Romanza, in F major, first an oboe solo, then a 'cello solo; then the key changes to F sharp minor, and the romantic qualities of the English Horn are brought into requisition. The last movement, a Rondo, is built on a vigorously rough theme on the strings, in A major; the theme of the Andante is quoted towards the close. As a whole, this work, though built on old models, has been given a modern spirit; and there is no vain searching after odd and bizarre effects.

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PROGRAMME

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PROGRAMME.

5.	(a) Valse Lente from "Sylvia"	Delibes
	(b) Pizzicati from "Sylvia"	Delibes
	(c) Loin du Bal.	Gillet
6.	Rhapsody, "Espana"	Chabrier

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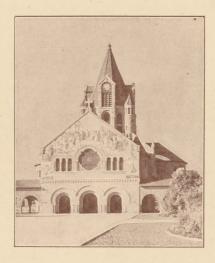
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March 9, 1921 8.15 o'clock



Sacred Concert

by the

San Francisco Symphony Orchestra Alfred Hertz, Conductor The prelude to "Lohengrin," one of the most beautiful of all Wagner's compositions, symbolizes the descent from Heaven of a group of angels bearing the Holy Grail. The number begins with soft A major chords in the highest register of the violin. The motive of the Grail is then announced. Coming nearer and nearer, the light of the Grail is seen in the sky, while the air is filled with the blessings dispensed by the holy cup. As the sounds grow louder, the senses are overwhelmed, until at the tremendous climax thundered out by the full orchestra the mystic light of the Grail is seen in all its glory. The mysterious Grail motive then fades away, being played at the end by muted strings; and the number ends with the same A major chords pianissimo.

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Symphony, G Minor....

Mozar

Allegro molto Andante Menuetto

Finale

The symphony begins with an entrancing melody, like a dashing brook in early spring, with the delicacy of gentlest rain. There is no lack of the foil of strong melodic contrast. But the motion and sequence of the whole are so subtly perfect, that we cannot stop to label the themes. Immediately after the first comes a transitional theme, that is really more important than the regular second, because it lends the quality of stiffening lime. It is curiously noteworthy that neither of the secondary themes has any part in the discussion after the repeat of subjects, which is entirely in the text of the principal melody. It is what might be called a live counterpoint, where the bass is as individual as the soprano, a real discussion, a very logical exchange of retort and repartees.

The Andante is in Mozart's most serious mood. Surely any musician hearing it for the first time uninformed, might say Beethoven, and so prove Mozart's versatility and surprising depth. Subtly the melody steals in, almost beyond exact quotation. It lies somewhere between the violin voices as they quietly enter in canon order, and the basses, in the graceful, mysterious curve of their ascent. The second melody has a tripping phrase in its constant wake, which, later, added to the first, increases the sclemn complexity. After the clangor of discussion,

the main melody steals in with even greater solemnity. It grows even more complex, more big with meaning, significant in its many voices and phrases, singing to the same end.

With all the bright humor of the Menuetto, there is a masterful ring,—a kind of Titans' dance, perfect in its easy, heavy, strange rhythm,—lacking grace only if lightness be necessary. In the Trio is the purely human, where simplicity rises to a touch of passion.

The Finale is a work of such marvelous skill that, while the musical student can alone appreciate the genius of the master by close study of the score, yet the listener never is oppressed by its intricacies. All is clear, beautiful, and full of life and energy from the opening phrase, which embodies the character of the whole movement, to the last note. Mozart reared this monument of orchestral writing with the modest means of what would nowadays be called a small orchestra, consisting besides the string quartette, of two horns, a flute, two clarinets, two oboes, and two bassoons.

INTERMISSION

Prelude to "The Deluge" Saint-Saens (Violin obligato, Louis Persinger)

"Le Deluge"—poeme biblique in three parts by Louis Gallet, with accompanying music by Saint-Saens—was published in 1876. Saint-Saens composed the music (for soli, chorus and orchestra) the year before.

The Prelude is a short expressive movement in the free form for the string orchestra—a slow introductory passage, leading to a quasifugal treatment of a sustained subject given out by the violas; following which the solo violin introduces a melodious obligato which holds the foreground to the end.

Tone Poem, "Death and Transfiguration" Richard Strauss

"Death and Transfiguration" is still the most popular of the Strauss tone-poems, and is generally regarded as the most satisfactory from the structural and emotional viewpoint. It tells of the last hours of a man in the pangs of death, of his struggles with approaching death, of his dreams of his past life, of his final gasp, and of his transfiguration in Heaven. Strauss gives, as a key to his work, the poem of his friend, Alexander Ritter, which was written after the music and under its inspiration:

DEATH AND TRANSFIGURATION

In the miserable chamber, Dim with flick'ring candlelight, Lies a man on bed of sickness. Fiercely but a moment past Did he wage with Death the battle; Worn he sinks back into sleep. Save the clock's persistent ticking Not a sound invades the room, Where the gruesome quiet warms us Of the neighborhood of Death. O'er the pale, distended features Plays a melancholy smile. Is he dreaming, at life's border Of his childhood golden days? But a paltry shrift of sleep Death begrudges to his victim. Cruelly he wakes and shakes him, And the fight begins anew-Throb of life and power of death, And the horror of the struggle. Neither wins the victory. Once again the stillness reigns.

Worn of battle, he relapses Sleepless, as in fevered trance. Now he sees before him passing Of his life each single scene. First the glow of childhood dawn Bright in purest innocence. Then the bolder play of youth Trying new discovered powers, Till he joins the strife of men, Burning with an eager passion For the high rewards of life. To present in greater beauty What his inner eye beholds, This is all his highest purpose That has guided his career. Cold and scornful does the world Pile the barriers to his striving. Is he near his final goal? Comes a thund'rous 'Halt!' to meet him.

"Make the barrier a stepping, Ever higher keep your path." Thus he presses on and urges, Never ceasing from his aim-What he ever sought of yore With his spirit's deepest longing, Now he seeks in sweat of death, Seeks-alas! and finds it never. Though he grasps it clearer now, Though it grows in living form, He can never all achieve it, Nor create it in his thought. Then the final blow is sounded From the hammer-stroke of Death, Breaks the earthly frame asunder, Seals the eye with final night. But a mighty host of sounds Greets him from the space of heaven With the song he sought below: Man redeemed—the world transfigured.

-Alexander Ritter

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEASON 1920-1921

EIGHTH BERKELEY CONCERT

THURSDAY EVENING MARCH 10, 1921

8:15 O'CLOCK

PROGRAMME

- 2. Symphony, G Minor Mozart

 Allegro molto
 Andante
 Menuetto
 Finale—Allegro assai

INTERMISSION

3. A Sketch of the Steppes of Central Asia Borodin
4. Tone Poem, "Death and Transfiguration" R. Strauss

The concerti grossi of Handel are distinctly different from the modern concerto. Few of these compositions contain any bravura passages for the principal instruments, which are used, for the most part, like the wind instruments in works of later date, for the purpose of producing variety of instrumentation. After the invention of the Sonata form the concerto grosso died completely out; for it would be impossible to refer to this class of compositions works like Mozart's Concertone for two violins, his Concerto for flute and harp, etc.

Symphony, G Minor....

The symphony begins with an entrancing melody, like a dashing brook in early spring, with the delicacy of gentlest rain. There is no lack of the foil of strong melodic contrast. But the motion and sequence of the whole are so subtly perfect, that we cannot stop to label the themes. Immediately after the first comes a transitional theme, that is really more important than the regular second, because it lends the quality of stiffening lime. It is curiously noteworthy that neither of the secondary themes has any part in the discussion after the repeat of subjects, which is entirely in the text of the principal melody. It is what might be called a live counterpoint, where the bass is as individual as the soprano, a real dis-

cussion, a very logical exchange of retort and repartees.

The Andante is in Mozart's most serious mood. Surely any musician hearing it for the first time uninformed, might say Beethoven, and so prove Mozart's versatility and surprising depth. Subtly the melody steals in, almost beyond exact quotation. It lies somewhere between the violin voices as they quietly enter in canon order, and the basses, in the graceful, mysterious curve of their ascent. But in all there is something of the prophetic sternness which we think of in Beethoven as against Mozart. To be sure, it is instantly relieved in the lighter answer, but it is renewed with an added ripieno voice in the high violins over the recurring first melody. The second melody has a tripping phrase in its constant wake, which, later, added to the first increases the solemn complexity. After the clangor of discussion, the main melody steals in with even greater solemnity. It grows even more complex, more big with meaning, significant in its many voices and phrases, singing to the same end.

With all the bright humor of the Menuetto, there is a masterful ring-a kind of Titans' dance, perfect in its easy, heavy, strange rythm—lacking grace only if lightness be necessary. In the Trio is the purely human, where simplicity rises

to a touch of passion.

The Finale is a work of such marvellous skill that, while the musical student can alone appreciate the genius of the master by close study of the score, yet the listener never is oppressed by its intricacies. All is clear, beautiful, and full of life and energy from the opening phrase, which embodies the character of the whole movement, to the last note. Mozart reared this monument of orchestral writing with the modest means of what would nowadays be called a small orchestra, consisting besides the string quartette, of two horns, a flute, two clarinets, two oboes, and two bassoons.

A Sketch of the Steppes of Central Asia.....

Concerning "A Sketch of the Steppes of Central Asia" Montague Nathan

(A History of Russian Music) wrote:

"This like the second symphony, derives a great deal from the exhaustive research undertaken during the preparation of the literary basis of "Prince Igor. Borodin's symphonic poem describes in some very vivid music the passage of a caravan across the desert under escort of Russian soldiers. By means of two themes, one Russian and one Oriental, which subsequently mingle in the harmonic scheme, the composer contrives to effect a musical reproduction of the figures in the foreground of his picture. The immensity and monotony of the prairie is suggested by a long and persistent note given to the violins. The work in its composer's lifetime was quite the most popular of all his compositions, and, in his own words, 'had gone the rounds of Europe from Christiania to Monaco.' " The following programme, written on a fly-leaf of the score, explains the significance of the music:

Out of the silence of the sandy steppes of Central Asia come the sounds of a peaceful Russian song. There are heard, too, the melancholy strains of Oriental melodies and the stamping of approaching horses and camels. A caravan, escorted by Russian soldiers, crosses the measureless desert, pursuing its way, free from care, under the protection of Russian arms. The caravan moves ever forward. The songs of the Russians and those of the Asiatics mingle in common harmony, their refrain gradually dying away in the distance.

"Death and Transfiguration" is still the most popular of the Strauss tonepoems, and is generally regarded as the most satisfactory from the structural and emotional viewpoint. It tells of the last hours of a man in the pangs of death, of his struggles with approaching death, of his dreams of his past life, of his final gasp, and of his transfiguration in Heaven. It is at once one of the most realistic and yet at the same time one of the most idealistic works in modern music. It opens lento, with hesitant minor thirds in the strings, and ghostly tones in the wood-wind and horns, all rendered more tremulous by the taps on the kettledrum. The harp enters with arpeggios, and the first flute gives out a wonderfully pathetic theme, which, alternating with the first theme, establishes the mood of the opening. Then the first oboe announces the theme of memory. With the accompaniment of the harp these three themes are developed in the full orchestra. The taps of the drum, and the repetition of the first theme bring us back to the man's physical agony. He is in his first struggle with death. The section comes to a tutti climax with the strings tremolo. Then the chief theme, that of Transfiguration, is announced once in the horns, trombones, trumpets and strings—a premonition, in the man's delirium of pain, of his approaching death and glory. The orchestral exaltation now gives place to the dreams of youth, represented by the theme of memory, accompanied by triplet figures in the strings. This is developed along with the pathetic second theme, and the orchestra gradually thickens as we approach the episode of manhood. First it is virile and triumphant, then it becomes a passionate struggle. In the long and agitated passage that follows, frequent mutterings and tappings of the trombones and kettle-drums recall to our minds that the dreams are but the ravings of a sick man. The music becomes more delirious, and with a violent stringendo we are brought to the second statement of the Transfiguration theme in the harps, strings and death agony. Yet again the vision of Transfiguration, played with the same scoring but a semi-tone higher. Another struggle, and another statement of the Transfiguration theme, still higher in key and richer in instrumentation. The ecstatic vision lasts a moment, then the strength of the dying man breaks and the tremolo strings show his exhaustion. A last violent struggle, molto agitato, and we suddenly find ourselves, as though by magic, in a new world, opening our eyes slowly to a glory which is beyond our comprehension. Above the long pianissimo roll of the kettle-drums we hear sustained notes of the lowest bass instruments. The horns, in their lower register, begin to intone the Transfigura-tion motif. Other instruments join and the theme mounts higher and higher in the orchestra, with an accompaniment in the strings derived from the theme of youth. The roll of the kettle-drums continues throughout this long passage until the tranquillo when the Transfiguration theme has been taken up by all the wood-wind and brass, together with the harps, in full and triumphant C major harmony, in a form, which for sonority, breadth and nobility, has few equals in What follows is not to be described on paper. It is a long sustained and increasingly rich development of the Transfiguration theme in stately measure, rising to a splendid climax. Thence it becomes quieter, and with the poco a poco piu calando sin al fine we seem to feel the eternal benediction descending upon the tired soul. The work ends on a full C major chord played pianissimo by the whole orchestra. In its supreme inspiration and beauty this final episode of Transfiguration has hardly a parallel in all modern music.

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2 SOLOISTS (LOUIS PERSINGER, Violin HORACE BRITT, 'Cello

HARMON GYMNASIUM, SATURDAY, MARCH 12, 2 P.M.

olin

PROGRAMME

1. Prelude, "Lohengrin"	Wagner
2. "L'Arlesienne" Suite Adagietto	Bizet Carillon
3. Prelude to "The Deluge" (Violin Obligato, Louis Persinger)	Saint-Saens
4. Overture, "Tannhauser"	Wagner
INTERMISSION	
5. Love's Dream	Liszt
6. Cello Soli, Horace Britt (a) "Romance" (Flute Obligato, Anthony Linden) (Harp Obligato, Kajetan Attl)	Faure
(b)"The Swan".	Saint-Saens
7. (a) Aubade	
8. Overture, "Rienzi"	Wagner

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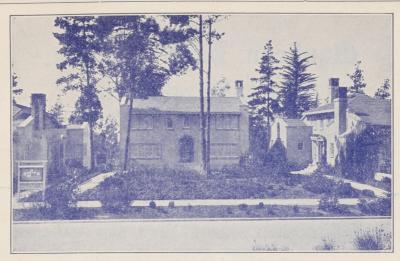
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PROGRAMME

PROGRAM NOTES

The concerti grossi of Handel are distinctly different from the modern concerto. Few of these compositions contain any bravura passages for the principal instruments, which are used, for the most part, like the wind instruments in works of later date, for the purpose of producing variety of instrumentation. After the invention of the Sonata form the concerto grosso died completely out; for it would be impossible to refer to this class of compositions works like Mozart's Concerto for two violins, his concerto for flute and harp, etc.

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PROGRAMME

2. Symphony, G Minor Mozart
Allegro molto

Andante Menuetto Finale

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PROGRAMME.

A Sketch of the Steppes of Central Asia.....Borodin

PROGRAM NOTES

A Sketch of the Steppes of Central Asia.....Borodin

Concerning "A Sketch of the Steppes of Central Asia" Montague Nathan (A History of Russian Music) wrote: "This, like the second symphony, derives a great deal from the exhaustive research undertaken during the preparation of the literary basis of "Prince Igor." Borodin's symphonic poem describes in some very vivid music the passage of a caravan across the desert under escort of Russian soldiers. By means of two themes, one Russian and one Oriental, which subsequently mingle in the harmonic scheme, the composer contrives to effect a musical reproduction of the figures in the foreground of his picture."

The following programme, written on a fly-leaf of the score, explains the significance of the music:

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Out of the silence of the sandy steppes of Central Asia come the sounds of a peaceful Russian song. There are heard, too, the melancholy strains of Oriental melodies and the stamping of approaching horses and camels. A caravan, escorted by Russian soldiers, crosses the measureless desert, pursuing its way free from care, under the protection of Russian arms. The caravan moves ever forward. The songs of the Russians and those of the Asiatics mingle in common harmony, their refrain gradually dying away in the distance.

"Death and Transfiguration"......Richard Strauss

The composer of this tone poem has given a clew to its meaning in a poem by Alexander Ritter, printed on the fly-leaf of the score, though, singularly enough, the poem was written after the author had heard the music. The poem describes the sleep of a sick man "who a moment since with death wildly, desperately struggled"; the renewal of the struggle, life and death wrestling for supremacy and silence again; the delirium in which the events of his life pass in review in the mind of the sufferer; then the final struggle, followed by the transfiguration, in which he triumphs over death. The opening of the musical description is a largo, low-toned in color and restless, but with occasional melodious episodes. It is followed by strangely discordant passages evidenty intended to represent the renewal of the struggle, but at this point the music assumes a more melodious character as the memories of youth come back. In the final struggle the musical fury begins again, growing more and more indefinite and discordant until the end comes and the din ceases. The transfiguration music which closes the work is extremely impressive and full of that majestic beauty which is at Strauss' command—when he elects to display it. Ritter's poem follows:

DEATH AND TRANSFIGURATION

In the miserable chamber, Dim with flick'ring candlelight, Lies a man on bed of sickness. Fiercely but a moment past Did he wage with Death the battle; Worn he sinks back into sleep. Save the clock's persistent ticking Not a sound invades the room, Where the gruesome quiet warns us Of the neighborhood of Death. O'er the pale, distended features Plays a melancholy smile. Is he dreaming, at life's border Of his childhood golden days? But a paltry shrift of sleep Death begrudges to his victim. Cruelly he wakes and shakes him, And the fight begins anew-Throb of life and power of death, And the horror of the struggle. Neither wins the victory. Once again the stillness reigns.

Worn of battle, he relapses Sleepless, as in fevered trance. Now he sees before him passing Of his life each single scene. First the glow of childhood dawn Bright in purest innocence. Then the bolder play of youth Trying new discovered powers, Till he joins the strife of men, Burning with an eager passion For the high rewards of life. To present in greater beauty What his inner eye beholds, This is all his highest purpose That has guided his career. Cold and scornful does the world Pile the barriers to his striving. Is he near his final goal? Comes a thund'rous "Halt!" to meet him.

"Make the barrier a stepping, Ever higher keep your path. Thus he presses on and urges, Never ceasing from his aim-What he ever sought of yore With his spirit's deepest longing, Now he seeks in sweat of death, Seeks-alas! and finds it never. Though he grasps it clearer now, Though it grows in living form, He can never all achieve it, Nor create it in his thought. Then the final blow is sounded From the hammer-stroke of Death, Breaks the earthly frame asunder, Seals the eye with final night. But a mighty host of sounds Greets him from the space of heaven With the song he sought below: Man redeemed—the world transfigured.

The San Francisco Symphony Orchestra REPERTOIRE

1911-1921

Note—The Roman Numerals indicate seasons in which work w *—Preceding numeral indicates no programme note. *—Preceding selection indicates first performance in San †Preceding selection indicates first performance anywhere. **—Preceding selection indicates first performance in the Un	Francisco.
AUBER— Overture, "Fra Diavolo" Overture, "Masaniello" Overture, "The Black Domino"	VI, VII, IX, X.
ARTCIBOUCHEFF, N.— See Variations	
BACH— Air on G String from Suite No. 3, D Major Concerto No. 3, G Major for String Orchestra Shepherds' Music, from Christmas Oratorio Concerto for Two Violins and Orchestra, D Minor	I, II, VII, VIII, X III IX, X
BACH-ABERT— Prelude, Choral and Fugue	
BACH-GOUNOD "Ave Maria" for Orchestra, Organ, Violin and Harp	*VII, *VIII, IX X
BANTOCK— Overture, "The Pierrot of the Minute"	IV
BEETHOVEN— Symphony No. 1, C Major, Op. 21 Symphony No. 2, D Major, Op. 36. Larghetto, from above. Symphony No. 3, "Eroica," E Flat Major, Op. 55 Symphony No. 4, B Flat Major, Op. 60. Symphony No. 5, Op. 67.	VII V VIII X
Symphony No. 4, B Flat Major, Op. 60 Symphony No. 5, Op. 67	II, IV, VI, VII, IX
Symphony No. 4, B Flat Major, Op. 60. Symphony No. 5, Op. 67. Andante from above Symphony No. 7, A Major, Op. 92. Allegretto from 7th Symphony Symphony No. 8, F Major, Op. 93. Allegretto, from above Symphony, "Jena" Overture, "Coriolanus" Overture, "Egmont" Overture, "Fidelio" Overture, "Fidelio" Overture, "Fidelio" Toverture, "Fidelio" To	Vîl III, VI, VIII, X VIII II, VI, IX
Symphony, "Jena"	I, VII
Overture, "Fidelio". Overture, "Leonore," No. 3, Op. 72. Concerto for Pianoforte No. 5, Op. 73, "E Flat Major "Emperor". Concerto for Violin, D Major	II, V, VI, VIII, X III, IV, X III, IV, X
Minuet in "G" Turkish March Trio in "C," Op. 87, for 2 Oboes and English Horn. Rondino for 8 Wind Instruments. "Egmont"	VI, *VII, VIII
Freudvoll und Leidvoll Die Trommel geruhret	VI VI
BERLIOZ— Overture to "Benvenuto Cellini" Overture, "Le Carnaval Romain," Op. 9 *Fantastic Symphony The Damnation of Faust	VIII II, IV, V, VII, IX IX
The Damnation of Faust Minuet des Follets Danse des Sylphes. Rackoczy March	VI, VII, X
DIZET	
Overture, "Patrie" Suite, "L'Arlésienne," No. I. "Carmen," Suite No. I. Intermezzo from "Carmen" "Habanera" from "Carmen"	
*"Schelomo"	VIII, X
*"Five Flemish Dances"	VIH
BOCCHERINI— "Minuetto"	VIII, IX

BOELLMANN— "Symphonic Variations," for 'Cello and Orchestra	
BOIELDIEU— Overture, "La Dame Blanche"	x
BORODIN— Symphony No. 2, B Minor "A Sketch of the Steppes of Middle Asia"	VI VI
BRAHMS— Symphony No. 1, C Minor, Op. 68. Symphony No. 2, D Major, Op. 73. Allegretto, from above. Symphony No. 3, F Major, Op. 90. Symphony No. 4, E Minor, Op. 98. Overture, "Academic Festival," Op. 80. Overture, "Tragic" Concerto for Violin, D Major, Op. 77. Hungarian Dances Variations on a Theme by Haydn, Op. 56a.	
Variations on a Theme by Haydn, Op. 56a	iv, VII
BRUCH— Concerto for Violin. No. 1, G Minor. Op. 26. "Kol Nidrei," for Violoncello with Orchestra, Op. 47. Scotch Fantasy for Violin and Orchestra.	VI, VII, IX, X
BURGMEIN, J— "Venetian Carneval"	
BUSONI— *Symphonic Suite, Op. 25 BUSCH— *"Old Folks at Home"	
CASELLA— *Rhapsody, "Italia"	
CHABRIER— Rhapsody for Orchestra, "Espana"	
CHADWICK— "Jubilee," from Symphonic Sketches	
CHAMINADE— "The Scarf Dance"	
CHARPENTIER— "Depuis le Jour," from "Louise"	II
CHAUSSON— *Symphony, B Flat Symphonic Poem, "Viviane," Op. 5	X VI
CHERUBINI— Overture, "The Abencerages" Overture to "Anacréon"	
CHOPIN— Andante Spianato and Polonaise, for Piano and Orchestra Concerto for Pianoforte, E Minor Polonaise	VII I IX
DAVID— Air, "Mysoli" from "Pearl of Brazil" DEBUSSY—	
#"Iberia," No. 2, Tone Picture for Orchestra	. II, VI . IX, IX, IX, X . IV, V, VII, VIII, IX, X VII, X . III, VII IX
DELIBES— Suite, "Coppelia" Suite, "Sylvia" "Valse Lente" "Pizzicati" Intermezzo from "Naila"	I, X
"Pizzicati" Intermezzo from "Naila" DOHNANYI— *Suite for Orchestra, Op. 19	
*Suite for Orchestra, Op. 19 DOPPER, CORNELIS **"Amsterdam" Symphony	
DUBOIS— "Xaviere," Entr'acte Rigaudon Suite, "La Farandole"	VIII VIII
DUKAS— Scherzo (after a ballad by Goethe), "L'Apprenti Sorcier"	IV, V, VI, VIII, IX

DUPARC— *Symphonic Poem "Lenore"	IX
DVORAK— Symphony, "From the New World". "Largo" from above Overture, "Carneval," Op. 92 Overture, "In der Natur". "Humoresque". Slavonic Dances	II, VII, IX
Overture, "In der Natur". "Humoresque". Slavonic Dances	*VII, VIII, IX, X
ELGAR— March, "Pomp and Circumstance"	
ELKUS, ALBERT— †Impressions from a Greek Tragedy	
ENESCO— *Roumanian Rhapsody, No. 1, A Major, Op. 11	
FAURE— Berceuse for 'Cello and OrchestraRomance Without Words for 'Cello and Orchestra	
FOOTE— Four Character Pieces, Op. 48	
FRANCK— Symphony, D Minor *Symphonic Poem, "Le Chasseur Maudit" *Symphonic Poem, "Le Eoldies"	
GERMAN— Suite, Three Dances from "Henry VIII"	
GILLET— "Loin du Bal"	
GLAZOUNOW—	
Oriental Dance Marionettes Nocturne (From Chopinana) Polonaise (From Chopinana) Serenade Espagnole Valse de Concert, Op. 47 See Variations	V, VI VIII VIII X VII, IX
GLINKA— "Kamarinskaja" *Russlan and Ludmilla	VI
GLUCK— "Dance of the Happy Spirits" from "Orpheus". Overture, "Iphigénie in Aulis"	
GLUCK-GEVAERT— *Ballet Suite, No. 2	IX
GODARD— Suite, Op. 116, for Flute and Orchestra	VII
GOLDMARK— Symphony No. 1, Op. 26, "Rustic Wedding". Overture, "Sakuntala," Op. 13 Overture, "In Springtime," Op. 36	IV, VIII I, IV, VIII
GOUNOD— La Reine de Saba Funeral March of a Marionette Valse from "Romeo and Juliet"	
GRAINGER— *British Folk-Music Settings Irish Tune from County Derry, from above Molly on the Shore from above	V, VI, VII VIII, X
GRIEG—	VI
Concerto for Planoforte in A Minor, Op. 16. Erotic Heart Wounds and Last Spring. Lyric Suite, from Op. 54. March of Homage Solvejg's Song from "Peer Gynt" Suite No. 2, Op. 55. Suite, "Peer Gynt" No. 1, Op. 46. *Suite, "Peer Gynt" No. 2. *Two Norwegian Dances, Op. 35. Wedding Procession, Op. 79, No. 2.	II, IV, VI, IX VIII
March of Homage Solvejg's Song from "Peer Gynt" Suite No. 2, Op. 55. Suite "Peer Gynt" No. 1, Op. 46.	*VII, VIII
*Suite, "Peer Gynt," No. 2 *Two Norwegian Dances, Op. 35 Wedding Procession, Op. 79, No. 2	IX, X
239	v III, A

HADLEY—	
Symphony No. 2, "The Four Seasons". Symphony No. 4, D Minor. *Symphonic Fantasie Overfure, "Herod". Overture, "In Bohemia" Cantata, "In Music's Praise". Konzertstueck for 'Cello and Orchestra. Rhapsody, "The Culprit Fay". Suite, "Atonement of Pan". Tone Poem, "Salome," Op. 55	
Overture, "In Bohemia" Cantata, "In Music's Praise" Konzertstueck for 'Cello and Orchestra	II
Rhapsody, "The Culprit Fay". Suite, "Atonement of Pan" Tone Poem, "Salome," Op. 55	III IV
HALVORSEN— *Suite, "Vasantasena"	
HANDEL— Largo (for Orchestra and Organ) Concerto Grosso, Op. 3, No. 1	*VII, X
HAYDN— Symphony in D	il in
Symphony in D. Symphony, G Major (B. & H. Ed. No. 13) Largo and Finale, from above. Symphony, G Major, "Military" Allegretto, from above. Theme and Variations from Emperor Quartet.	V, VI VI IX IX
HELLMESBERGER— "Ball Scene"	
WEDDERT	
HERBERI— American Fantasie Irish Rhapsody Prelude to Act III, "Natoma"	I, II, VII
HEROLD— Overture, "Zampa"	VIII
HUMPERDINCK— Die Koenigskinder	iii
Die Koenigskinder Overture Prelude to 2nd Act (Hellafest) Prelude to 3rd Act (Verdorben-Gestorben) Hansel and Gretel	VI
Hansel and Gretel Dream Pantomime Prelude	II, VI, IX, X
D'INDY— "Lied" for Violoncello	
IPPOLITOW-IVANOW— Two Numbers from "Caucasian Sketches"	
JACOBY, FREDERICK— †Symphonic Poem, "The Pied Piper" †A California Suite	
JARNEFELT— Prelude	ıx, x
JENSEN-STOCK— Murmuring Zephyr	
JUON, PAUL— *"Vaegtervise"	
KALINNIKOW— Symphony No. 1, G Minor	IV, IX
KELLEY, EDGAR STILLMAN— Symphony No. 2, "New England," in B Flat Minor, Op.33	
KORNGOLD— *Overture, To a Drama	x
KREISLER, FRITZ— Liebesfreud—"Love's Joy"	
Symphonie Espagnole for Violin	I
LALO— Symphonie Espagnole for Violin Concerto in D Minor for 'Cello	III, III VI II, VII
I ACCENT	
Festival Overture LIADOW—	
LIADOW— *"Baba-Yaga" (Tone Poem) *"The Enchanted Lake," Op. 62 *"Kikimora," Op. 63	IX, X
*Music Box (Valse Bandinage) See Variations	

LISZT	
Symphonic Poem, "Mazeppa" Symphonic Poem, No. 3, "The Preludes"	VII
Symphonic Poem, No. 3, "The Preludes"	, VII, VIII, IX, X
Symphonic Poem, "Iasso"	II, VI
Concerto for Piano in A Major, No. 2	VII
"Hungarian Rhapsody," No. 1	VI, VII, VIII
"Hungarian Rhapsody," No. 2	*VII, IX, X
"Love's Dream." No. 3	I. IV. VIII. IX. X
Polonaise, E Major	i, ii, iii, iii
"Die Lorelei" "Campanella"	IV
Campanella	IV
LUIGINI—	
*Aubade	X
MacDOWELL—	
MacDOWELL— "To a Wild Rose" Suite in A Minor, Op. 42. "Claire de Lune" Indian Suite, Op. 48 Dirge (from Indian Suite). *Scotch Poem, Opus 31, No. 2. *Poem Erotikue, Opus 31, No. 6.	
"Claire de Lune"	II II
Indian Suite, Op. 48	III
Dirge (from Indian Suite)	VIII
*Poem Frotikue, Opus 31, No. 6	IX
MAHLER, GUSTAV—	
*Symphony No. 1, D. Major	X
MAILLART—	
Overture, "Les Dragons de Villars"	X
MARCELLI, U.—	
†Water Colors—Four Symphonic Sketches	VIII
MASCAGNI—	
Intermezzo from "Cavalleria Rusticana" for Orchestra and Organ	*VII
MASSENET—	
Overture, "Phedre"	IX, X
"Under the Linden Trees." from above	VIII, VIII
Aria from "Hérodiade"	I
Ballet Music from "Le Cid"	VII, VIII, IX, X
'Flegie'	VIII X
MASSENET— Overture, "Phedre" "Alsatian Scenes" "Under the Linden Trees," from above. Aria from "Hérodiade" Ballet Music from "Le Cid" Cantata, "Eve" "Elegie" Meditation from "Thais" Suite, "Scenes Neapolitan" Suite, "Scenes Pittoresques"	VI, *VII. IX
Suite, "Scenes Neapolitan"	VIII
Suite, Scenes Pittoresques	11, VIII
MENDELSSOHN— Symphony No. 4, "Italian," A Major, Op. 90	IV VII
Scotch Symphony (Two Movements)	il il
Scotch Symphony (Two Movements) Concerto for Pianoforte, No. 1, G. Minor, Op. 25	III
Concerto for Violin, Op. 64 Concerto, E Minor for Violin	IV, VII
Overture. "Fingal's Cave"	III. X
Overture, "Fingal's Cave" Overture, "Melusina," Op. 32. Overture, "Ruy Blas"	VI, X
Overture, "Ruy Blas"	II, VII
Spinning Song	X
Spinning Song Music to ''Midsummer Night's Dream''	
Overture	II VI IX
Notturno Scherzo	II VI IX
Wedding March	VI, X
MOCZYOWICKI	
Suite F Major, No. 1, Op. 30	I
Suite F Major, No. 1, Op. 30. Suite, "From All Nations" Theme and Variations from Suite No. 1. Malaguena from "Boabdil" Serenade	I STATE OF THE PARTY OF THE PAR
Malaguena from "Boabdil"	IIII
Serenade	*VII, VIII, IX
MOUSSORGSKY—	
"A Night on the Bald Mountain"	
MOZART—	. II WI IV
Symphony in E Flat	III. VII
MOZART— Symphony, "Jupiter," C Major. Symphony in E Flat Symphony, G Minor (Kochel 550) Symphony in G Minor (Two Movements). Overture, "Don Juan" Overture, "The Magic Flute". Overture, "Marriage of Figaro" Concerto in C Major for Flute and Harp Concerto in D Minor, for Pianoforte (K. 466). Concerto for Violin in E Flat Major, No, 6. Concerto for Flute, Harp and Orchestra	V. VII, VIII, X
Symphony in G Minor (Two Movements)	II
Overture, "The Magic Flute"	VIII, X
Overture, "Marriage of Figaro"	II, VI
Concerto in C Major for Flute and Harp.	IIII
Concerto for Violin in F. Flat Major, No. 6	VIII
Concerto for Flute, Harp and Orchestra	*JX
Recitative and Aria from "La Clemenza di Tito"	III
241	

NICOLAI—	
Overture, "The Merry Wives of Windsor"	I, VI, VII, VIII, IX. X
OFFENBACH— Intermezzo and Barcarolle from "Tales of Hoffman"	
PIERNE— Serenade	VII, VIII, IX
PUCCINI— "Vissi di Arte" from "La Tosca" "Un Bel di" from "Madame Butterfly"	
RABAUD, HENRI— *"Procession Nocturne," Op. 6	
PACHMANINOW	
Symphony No. 2, E Minor, Op. 27 Symphonic Poem, "Die Toteninsel" Prelude in C Sharp Minor	II, IV, VII
RAVEL— *Introduction and Allegro, for Harp and Orchestra Suite, "Ma Mere L'Oye"	
RECER_	
Suite, "Romantique"	III
RIMSKY-KORSAKOW— *Overture, "The Russian Easter" "Sadko," Symphonic Poem "Spanish Caprice" Suite Symphonique, "Scheherazade," Op. 35 *Suite, from "Mlada" See Variation	X
"Spanish Caprice"	II, VI. VII. VIII, IX
See variations—	
ROSSINI— Overture, "William Tell"	I WI VIII VIII IV V
RUBINSTEIN— Concerto for Pianoforte, No. 4, D Minor, Op. 70 "Toreadore and Andalouse" from "Ball Costume"	
"Toreadore and Andalouse" from "Ball Costume"	VIII
SABIN, WALLACE— *"Horn Pipe"	VIII
Alnt-SAENS— Concerto for Violin in B Minor Concerto for Pianoforte, No. 2, G Minor Concerto for Violoncello, A Minor, Op. 33. *Concerto for Violoncello, A Minor, Op. 33. *Concerto for Harp G Major, Op. 154. Danse Mazore Fantasy for Harp Music from "Samson and Dalila" Amour viens aider Bacchanale Dance of the Priestesses of Dagon Prelude to "The Deluge" Rondo Capriccioso, Violin Solo Serenade Suite, "Algérienne," Op. 60. Symphonic Poem, "Le Rouet d'Omphale" Symphonic Poem, "Phaeton," Op. 39. "The Swan" Tarantelle, for Flute, Clarinet and Orchestra "Henry VIII," Ballet Suite SARASATE—	***
Concerto for Violin in B Minor	II, III, IX
Concerto for Violoncello, A Minor, Op. 33	VI, VIII, IX
*Concerto for Harp G Major, Op. 154	X XI VII VIII IV
Fantasy for Harp	X
Music from "Samson and Dalila"	II IV VI
Bacchanale	VI, X
Dance of the Priestesses of Dagon	VI X
Rondo Capriccioso, Violin Solo	I, VIII. X
Serenade	VIII
Symphonic Poem, "Le Rouet d'Omphale"	IX, X
"The Swap"	*VII VIII IX X
Tarantelle, for Flute, Clarinet and Orchestra.	VII
SADASATE	
SARASATE— "Zigeunerweisen" for Violin	II
SCHEINPFLUG— Overture to a Comedy of Shakespeare, Op. 15	V
SCHNEIDER, EDWARD F.— Symphony No. I, A Minor, "In Autumn Time"	
SCHMITT, FLORENT— Viennoise Rhapsodie	
SCHUBERT— Symphony No. 5 in B Flat. Symphony No. 8, B Minor (Unfinished). Symphony, C Major (B. & H. Ed. No. 7). Andante, from above "Hark, Hark, the Lark" "Ave Maria" "Standchen" "Military March" "Moment Musical"	I, II, IV, VI, VII, VIII, IX, X
Andante, from above "Hark, Hark, the Lark" "Ave Maria"	IV VI
"Standchen"	VIII IV
"Moment Musical"	VIII, IX, X
SCHOBERT-REGER—	
Entracte and Ballet Music, "Rosamund"	VI
SCHUBERT-STOCK— "The Bee"	

THE ENTOINE	
SCHUMANN, ROBERT—	
Symphony No. 1, B Flat, Op. 38 Symphony No. 2, C Major, Op. 61 Symphony No. 3, E Flat, Op. 97 (Rhenish) Symphony No. 4, D Minor, Op. 120 Overture, "Genoveva" Concerto for Pianoforte, A Minor "Abenlied," for Violin	H V V
Symphony No. 2, C Major, Op. 61	VIII
Symphony No. 3, E Flat, Op. 97 (Rhenish)	iv
Overture, "Genoveva"	VII
Concerto for Pianoforte, A Minor	VII Y
"Abenlied," for Violin	, , , , , , , , , , , , , , , , , , ,
"Abenlied," for Violin "Traumerei"	VII, X
SCHUMANN, GEORG—	
Variations and Double-Fugue on A Merry Theme, Op.	30VI
Symphonic Poor "Symphonic Poor	VIII
*Tone Poem, "En Saga"	III, X
Tone Poem, "Finlandia"	VII VII V
Symphony No. 1, E Minor	I, II, VII, VIII, X
"Overture, "La Baruffe Chiozzotte"	VIII
*Overture, "La Baruffe Chiozzotte" "Piedmontese Dances," Vol. I	IX
*Two Indian Dances	VII
SMETANA— Overture "The Baytanad Build"	
Overture, "The Bartered Bride"	I, III. VI, VIII. X
SOKOLOW, N.—	
See Variations	
STOCK—	
Symphonic Waltz	
Waltz, "Tales from the Vienna Woods" Waltz, "On the Beautiful Blue Danube" Waltz, from "The Bat" Overture, "The Bat" *Perpetuum Mobile	1
Waltz, "On the Beautiful Blue Danube"	VI, VIII, IX
Overture "The Bet"	X
*Perpetuum Mobile	VIII
STRAUSS, R.—	IX, X
Symphonic Poem, "Don Juan." Op 20	L'II IV V VII V
Tone Poem, "Death and Transfiguration".	II, IV, V. VII, X
Storelle del Bosco"	
*Love Scene from "Feuerspot"	III, V
Symphonic Poem, "Don Juan," Op. 20 Tone Poem, "Death and Transfiguration" "Storelle del Bosco" Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 *Love Scene from "Feuersnot". STRUBE	VI
Overture, "Puck"	II
SUPPE—	
Overture, "Poet and Peasant"	VII. X
SVENDSEN—	
Overture, "Carnaval in Paris"	II II
TARTINI—	
Sonata for Violin, "Devil's Trill"	III
TAYLOR, S. COLERIDGE— The Bamboula, Rhapsodic Dance	
THOMAS—	
Overture, "Mignon"	II VII VIII IV
THORIEY WAITER HANDEI	
*Impressions from Shakespeare, "Macbeth"	VI
TSCHAIKOWSKY—	
Symphony No. 4, Op. 36	II, VII, IX
Scherzo, from above Symphony No. 5, E Minor. Andante Cantabile, from above Symphony No. 6, "Pathétique"	*IX
Andante Cantabile, from above	III, VIII, X
Symphony No. 6, "Pathétique"	I, II, IV, VI, VII, VIII, IX, X
Andante Cantabile, from above Symphony No. 6, "Pathétique" Symphony, "Manfred," Op. 58.	IV
Overture, "1812." On 49	VII, VIII, IX
Overture, "Romeo and Juliet"	II. IV. VIII IX
Concerto for Violin, D Major	I
"Italian Caprice"	II. IV, VI, X
March Slav	I II IV VI VII VIII IX X
"Nutcracker Suite"	I, VI. VII. VIII IX
Serenade "Melancholique" forets" from "Jeanne d'A	rc"IV
Suite No. 3, Op. 55	IIII
Symphony No. 6, "Pathétique". Symphony, "Manfred," Op. 58. Andante for Strings, Op. 11. Overture, "1812." Op. 49. Overture, "Romeo and Juliet". Concerto for Violin, D Major. Concerto for Pianoforte, No. 1, B Flat Minor. "Italian Caprice" March Slav "Nutcracker Suite" Recitative and Aria, "Adieu Forets" from "Jeanne d'A Serenade, "Melancholique," for Violin. Suite No. 3, Op. 55. Suite, "Mozartiana" *"Voyvode," Opus 78.	VII, X
* Voyvode," Opus 78	IX
243	

redeschi—	
Marionette Dance	VII
VERDI— Aria, "Ah fors'e lui" from "La Traviata" Aria, "O Don Fatale," from "Don Carlos" March from "Aida" *VARIATIONS on a Russian Theme— No. II No. II No. II No. III No. III No. IV No. V No. V No. V No. V No. V A. Glazounow	
Aria, "Ah fors'e lui" from "La Traviata"	IV
Aria, "O Don Fatale," from "Don Carlos"	
*VARIATIONS on a Russian Theme—	
No. I	
No. IIJ. Wihtol	
No. III	X
No. IV	
No. VI A. Glazoupow	
VOLKMANN—	
Overture, "Richard III"	IX
Overture, "Richard III" Serenade No. 3, D Minor, for String Orchestra, Op.	69IV
VON PETNICEV	
Overture, "Donna Dianna"	II
WAGNER—	
"A Faust Overture"	V, VI, VII, X
"Rienzi"	II VI VII IX X
Overture	III
Overture	I, II, IV, V, VI, IX, X
"Tannhauser" Overture	I II III V VI VII IV V
Aria "Dich Theure Halle"	, 11, 111, V, V1, V11, 1X, X
Bacchanale Bacchanale	IV, VI, X
"Lohengrin" Prelude Introduction to Act III Selections from "Lohengrin" "Tristan and Isolde"	I, II, III, IV, VI, IX, X
Introduction to Act III	VII, X
"Tristan and Isolde"	
Prelude and "Isolde" Prelude and "Isolde's Love-Death"	I, II, III, IV, V, VI, VII, IX, X
Tristan's Vision (Arrangement by A. Seidl)	V
"Die Meistersinger von Nurnberg"	I II III IV V VI VII IV V
Tristan's Vision (Arrangement by A. Seidi) "Die Meistersinger von Nurnberg" Overture	
Prize Song (Wilhelmi)	VI, VII
Procession of the Guilds and Introduction to	Act IIIII
wann! wann!	
"Das Rheingold" Entrance of the Gods into Walhalla	VII
Erda's Warning	ii
"Die Walkure"	* ,
"Die Walkure" Ride of the Valkyries Wotan's Farewell and Magic-Fire Scene	I, IV, V, IX
Wotan's Farewell and Magic-Fire Scene	
"Siegfried" Voices of the Forest	II. III. IV. VII
"Die Gotterdammerung"	
"Die Gotterdammerung" Siegfried's Rhine Journey Siegfried's Death and Funeral March	II, IV, VII
Siegfried's Death and Funeral March	
"Parsifal"	V
Prelude	III, VI
Good Friday Spell Klingsor's Magic Garden and the Flower-Mai	densVII
Kaiser March	VI VII IX X
Transformation Scene Kaiser March Dreams	II. III. V
WEBER—	,
WEBER— Overture, "Euryanthe" Overture, "Der Freischutz" Agathe's Aria (from "Der Freischutz"). Overture, "Oberon" Concert Piece, F Minor, Pianoforte and Orchestra, *Momento Capriccioso	II, IV, VI, X
Overture, "Der Freischutz"	II, VI, VIII
Agathe's Aria (from "Der Freischutz")	I W WIII IV V
Overture, "Oberon"	Op 79
*Momento Capriccioso Scene and Aria from "Oberon"—"Ocean! Thou Mi	X X
Scene and Aria from "Oberon"—"Ocean! Thou Mi	ighty Monster"V
WIEDED WIEINCARTNER_	
Invitation to the Dance.	VI, VII, VIII, IX
WIENIAWSKI—	II.
Concerto for Violin in D Minor	II
Romance and Finale from D Minor Concerto	VIII
WIENIAWSKI— Overture, "Russe," for Violin Concerto for Violin in D Minor Romance and Finale from D Minor Concerto Souvenir of Moscow, Op. 6, for Violin and Orches	straVII
WIHTOL, J.— See Variations	
TALOODALANI	
WOODMAN— "An Open Secret"	II.
Symphonic Poem, "Lamia"	VII
244	· /

SOLOISTS

1911-1921

Note—Roman Numeral indicates season in which soloist appeared.

PI	ANISTS—	
	Ada Clement (Beethoven, Concerto No. 5, E Flat, Op. 73)	Ш
	Adele Rosenthal (Grieg, Concerto, A Minor)	II
	Arthur Shattuck (Tschaikowsky, Concerto, B Flat Minor)	VI
	Corinne Frada (Mendelssohn, Concerto No. 1, G Minor, Op. 25)	III
	Frances Rock-Shafter (Saint-Saens, Concerto, G Minor)	II
	Gottfried Galston (Liszt, Concerto, E Flat, No. 1)	II
	Harold Bauer on "Duo-Art" Piano (Saint-Saens, Concerto in G Minor)	VIII
	Harold Bauer (Schumann, Concerto, A Minor)	VII
	Ossip Gabrilowitsch (Mozart, Concerto, D Minor)	V
	Weber, Concert Piece, F Minor, Op. 79)	V
	Percy Grainger (Grainger, Suite, "In a Nutshell")	
	(Grieg, Concerto, A Minor, Op. 16)	VI.
	Rudolph Ganz (Beethoven, Concerto, No. 5, in E Flat Major, Op. 73)	IV
	(Liszt, Concerto for Piano, No. 1, E Flat)	IV
	Joseph Hofmann (Rubinstein, Concerto No. 4, D Minor, Op. 70)	III
	Tina Lerner (Chopin, Andante Spianato and Polonaise)	VII
	(Chopin, Ballade, G Minor)	IV
	(Chopin, Valse, A Flat Major)	IV
	(Grieg, Concerto, A Minor, Opus 16)	IV IX
	(Liszt, "Campanella")	IV.
	(Liszt, Concerto No. 2, A Major)	VII
	(Saint-Saens, Concerto, No. 2, G Minor)	IV
	(Schubert-Liszt, "Hark, Hark, the Lark")	
	(Tschaikowsky, Concerto, B Flat Minor)	' II IV
	Benno Moiseiwitsch (Schumann Concerto, A Minor)	X
	(Tschaikowsky, Concerto B Flat Minor)	×
	Josef Lhevinne (Beethoven, Concerto, No. 5, E Flat Major)	×
	Frances Nash (Liszt, Hungarian Fantasie)	IX
	Vladimir De Pachmann (Chopin, Concerto, E Minor).	1
VIC	DLINISTS—	
	Albert Spalding (Beethoven, Concerto, D Major, Op. 61)	IV
	(Bruch, Scotch Fantasie, Op. 46)	
	(Mendelssohn, Concerto, Op. 64)	
	Artur Argiewicz (Bach, Double Concerto)	IX X
	(Saint-Saens, Introduction and Rondo Capriccioso)	
	Eduard Tak (Lalo, Symphonie Espagnole)	
	(Saint-Saens, Rondo Capriccioso)	I
	Efram Zimbalist (Brahms, Concerto, D Major, Op. 77)	IV
	(Tschaikowsky, Concerto, D Major)	1
	Fritz Kreisler (Beethoven, Concerto, D Major, Op. 61; and Tartini, "Devil"	s Trill") III
	Irma Seydel (Saint-Saens, Concerto, B Minor)	J IIIII) III
	Kathleen Parlow (Saint-Saens, Concerto, B Minor)	III
	(Tschaikowsky, Serenade Melancholique)	III
	(Wienawski, Carneval "Russe")	III
	Louis Persinger (Beethoven, Concerto, D Major)	VX
	(Bach, Double Concerto)	IX X
	(Bach-Gounod, "Ave Maria," Orchestra, Organ, Violin and Harp) VII,	VIII IX X
	(Brahms, Concerto, D Major, Op. 77)	VIII, 174, 74
	(Bruch, Concerot, No. 1, Op. 26)	
	(Lalo, Concerto in F Minor)	VI
	(Mendelssohn, Concerto, E Minor)	VII IV
	(Saint-Saens, Concerto, B Minor)	
	(Wieniawski, Sonvenir of Moscow, Op. 6)	
	(Wieniawski, Romance and Finale from D Minor Concerto)	VIII
	Maud Powell (Bruch, Concerto, G Minor, No. 1, Op. 26)	
	(Schumann, "Abendlied")	
	(Sarasate, "Zigeunerweisen")	11

VIOLONCELLO-Arthur Hadley (Hadley, Konzertstueck) Horace Britt (Boellmann, Symphonic Variations, Op. 23) (Bloch, "Schelomo") (Bruch, "Kol Nidrei," Op. 47) (Faure, Romance Without Words) (Glazounow, Serenade "Espagnole") X (Saint-Saens, Concerto, A Minor, Op. 33) VI, VIII, IX (Saint-Saens, "The Swan") *VIII, *IX, X (Vincent d'Indy, "Lied") V Jean Gerardy (Lalo, Concerto, D Minor; Boellmann, "Symphonic Variations").......III HARP- (Ravel, Introduction and Allegro) IX (Saint-Saens, Fantasy for Harp) X *(Saint-Saens, Concerto, G Major) X (Smetana, Vltava [The Moldau]) VII (Tedeschi, "Marionette Dance") VII (Zabel, "At the Fountain") VIII, VIII, IX FLUTE-(Saint-Saens, "Tarantella," for Flute, Clarinet and Orchestra)......VII CLARINET-Harold Randall (Saint-Saens, "Tarantelle" for Flute, Clarinet and Orchestra).....VII Beethoven, Rondino (for two Oboes, two Clarinets, two Bassoons, two French Horns) Messrs. Addimando, Lombardi, Randall, Hazlett, Bell, La Haye, Horning, Roth VIII ORGAN-(Elgar, Pomp and Circumstance March, for Orchestra and Organ)......VIII TRIOS-Beethoven, Trio in "C," Op. 87, for two Oboes and English Horn C. Addimando, A. Lombardi, V. SchipillitiVI C. Addimando, A. Lombardi, A. Plemenik.... VII, VIII Berlioz, Trio of the Young Ishmaelites from "The Infancy of Christ," for Two Flutes and Harp SOPRANO-Mme. Louisa Tetrazzini (David, Air, "Mysoli" from Pearl of Brazil; Gounod,

SOPRANO—Continued
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise"; Strauss, "Strolle
de Bosco")
Mme, Herbst-Wright (Weber, Agathe's Aria from "Der Freischutz")
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment)
Marcella Craft (Verdi, Ah fors'e lui from "Traviata")
(Puccini, Un bel di from "Madame Butterfly")
(Liszt, "Die Lorelei")
Elinora De Cisneros (Saint-Saens, "Amour viens aider" from Samson and Dalila") IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc)IV
Maud Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser" —"Dich Theure Halle")
wagner, Aria from Tammauser — Dich Theure Hane)
MEZZO-SOPRANO—
Alice Gentle (O Don Fatale, from "Don Carlos") *1> (Habanera, from "Carmen") *1>
(Habaliera, Holli Carlifeli)
CONTRALTO—
Carrie Bridewell (Wagner, Erda Scene from "Rheingold")
Fernanda Pratt (Saint-Saens, "Amour viens aider")
Julia Culp ((Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll,"
Trommel geruhret"; Wagner, "Traume"; Schubert, "Standchen"; Strauss,
"Morgen")V
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza
di Tito"; Wagner, "Gerechter Gott" from "Rienzi")
P. I. P. ITTONIE
BARITONE—
Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walk-
ure"; Wahn! Wahn! from "Die Meistersinger")
CHOPAL WORKS
CHORAL WORKS—
Cecelia Choral Club (Jules Massenet's Cantata, "Eve")
Mrs. Orrin Kipp McMurraySoprano Mr. R. M. BattisonTenor
Mr. Harold Pracht Baritone
Conducted by Paul Steindorff
Cecelia Choral Club (Henry Hadley's Cantata "In Music's Praise")
Mrs. Edward Everett BrunerSoprano
Mr. Harold PrachtBaritone
Conducted by Henry Hadley



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